1: Spier E-5 (1918) 1928
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281 The hide is hung over a smooth pole, 5 cm. diameter, which rests slanting against a tree. The hide is caught between pole and tree. The hair and pigmented layer are removed with the beaming tool grasped in both hands and drawn down the pole toward the body. The hair is frequently left on the legs, though it is just as convenient to dehair them or cut them off at once. Loose tissue is also removed from the flesh side. The [412] beaming tool is a deer cannon-bone or hip-bone broken lengthwise and sharpened. Now a horse rib, naturally sharp on its concave edge, is

[417] [291]

Fig. 17. Wringing a Deer Hide.

substituted. Dehairing takes about two hours. The hide is hung on a pole to dry in the sun for a day or so.

When ready for tanning, the stiff skin is soaked in the creek over night, but no longer. It is then rubbed thoroughly pliable in the hands, wetting it with warm water. Folded lengthwise flesh side out, the neck is looped about a post, the legs around a stick, and both are folded back inside the skin. Twisting the stick wrings the skin dry. (Fig. 17.) It is now stretched by pulling at the edges and rubbing it together everywhere [412] until entirely freed of wrinkles. A skewer threaded in little slits which

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343 Storehouses resembling the dome-shaped domiciles are sometimes built in the camps to hold the green foodstuffs.[1]

Comparative Notes

342 171 The typical dwelling of the Havasupai, the dome-shaped, brush-covered structure, seems to be the prevalent type in a considerable area of Arizona and the Great Basin. It is true that most of the Arizona types are referred to as dome-shaped or hemispherical, while those of the Basin are described as conical. But we are dealing essentially with

[343] [291]

Fig. 36. Storehouses under the Cliffs of Cataract Canyon.

the same structure which seems to differ largely in the acuteness of its apex. As a matter of fact most of the dome shapes are sub-conical, and "conical" probably serves Lowie only for a descriptive epithet, for his few illustrations show sub-conical forms. The houses of the western Apache are perhaps the only truly hemispherical ones.

Taking these together we have this form among the Havasupai, Walapai, Yavapai, White Mountain Apache, Papago, Kaibab, Moapa, and the neighboring Tointesa[u], Washo, Paviotso, Uintah and Southern

[172]

[1] A small stone ruin stands on a point of the cliff (at B, Fig. 30). Most of the walls have been roughly reconstructed as breastworks by the modern Indians. Sherds are plentiful: corrugated, black-on-white, black-on-red, and Havasupai pottery.

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DRESS AND ADORNMENT

CLOTHING

Both sexes are moderately well clothed, in fact, Garcés was struck in 1776 with their contrast in this respect to the scantily clad Colorado River tribes.[1] A man wears a headband, shirt, breechclout, moccasins, leggings, and in more recent times, trousers. A woman's dress is a short under-apron, a dress consisting of two aprons, a long one worn in front and a shorter one in the rear, moccasins, and blanket. Young children go entirely naked; at six or seven boys are given shirts, and as they approach puberty they don nether garments. Girls assume complete dress earlier than boys. There are no stylistic differences of clothing or hair dressing marking maidens from wives. 291

Children run barefoot. Ordinarily women go barefoot about the camp where the sand is soft, but wear their moccasins to the fields or on journeys. Men, on the other hand, are never without them.

Men usually take pains to avoid exposure. The breechclout is worn at all times, even in the sweatlodge and when bathing. Women are equally careful to retain the under-apron, sleeping, bathing, and in the sweatlodge. The dress fashioned of two aprons is open down the side and exposes its wearer's thighs when seated: the front apron is drawn back between the legs.

All skin clothing is made by men, for the whole skin industry from flaying the carcass to the manufacture of women's dresses[2] is in the hands of the men. 294 281 462

The man's shirt (*nĭgwaid*) seems to have been based on the poncho type of the Plains, but only variants resembling European garments are now extant. Cushing observed that the shirt was 291 294 [177]

> made from a single deerskin, a transverse slit in the center serving as a neck-hole; the sleeves, of two pieces of the same material, heavily fringed, are attached to the edge of the skin, either side of the neck-hole, and open down as far as the elbows. Save the seams at the shoulders and from the elbows to the wrists, no sewing is necessary in this peculiar coat; yet it is made to fit admirably by means of a belt or band, with which the ends falling down front and back are gathered about the waist.[3]

I was told that shirts are also made of two skins sewed together along the straight shoulders and down the sides. True sleeves are inserted. Triangular flaps were added to the neck hole front and back; that in the front is said to have been somewhat the broader. The type now in use

[1]Coues, 435.
[2]Compare the Western Apache (Bourke, (d), 132).
[3]Cushing, (a), 548.

[Text continues on p. 185]

291
177

Fig. 87 (50.2-1267). A European Variation of the Plains Type of Man's Shirt. (The neck flap is lifted to show its decoration).

294

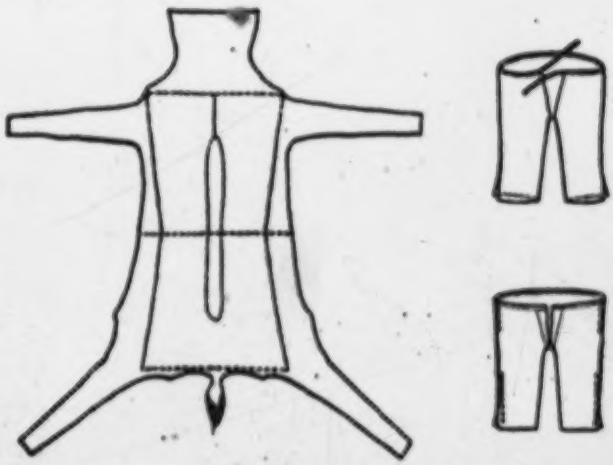

Fig. 88. Diagram illustrating the Cutting and Construction of a Man's Trousers.

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is a coat, split down the front, and lacks the front flap (Fig. 37). All seams are sewed with a running stitch; the two raw edges of adjacent parts which protrude on the outside are slit into fringes. Two pieces to be cut into long fringes are inserted in the seam under each sleeve. The only other decoration is on the triangular flap (*makhápéu*, collar tail). Some of these are beaded (*sogoúla*, beads), the design having no significance. Others have a narrow green line (using a copper ore) painted around the margin and all are fringed. Another type of shirt was even more definitely a poncho. A buckskin was folded in half, a slit cut for the head, the legs cut off and sleeves added, and slit down the front like a coat.

Warmer shirts are made of deerskins, tanned with the hair on, and worn with the hair side out.

The breechclout is a strip of buckskin or cotton cloth obtained from the Hopi,[1] about 30 cm. wide, and with short flaps hanging over the belt cord fore and aft.[2] These flaps are never decorated. Breechclouts are worn at all times, even with trousers, when the flaps hang inside.

Trousers (*dgdl mkíál*, buckskin trousers) are patterned ultimately on early Spanish models; short waisted, knee length, and open at the knees. One type is cut from a doubled deerskin (Fig. 38); one of the duplicate pieces, the front, is then cut in two from waist to crotch. The seams are down the inside and outside of the leg; the waist is gathered somewhat; and a separate belt, 5 cm. wide, is added. This garment hangs just below the knee; the outer seams being open for a short distance along the leg. The trousers are open in front, failing to meet at the belt by about 10 cm., but this is covered by the breechclout. A second type has a triangular piece inserted in this space; this is then split. In this type the sewing of the outer seam is not continuous, and silver buttons are also added for decorative effect.

Some men affect Navaho dress; the knee length leggings bound with woven ribbons, the broad belt with silver bosses, the silver studded wristlet, rings, and the turquoises and shell necklaces of the Pueblo and Navaho.

The woman's dress is really two aprons; that in front reaching from breast to ankles, that behind hanging from the waist. These are belted with a Hopi woven belt. The front piece resembles a butcher's apron; a deerskin is hung from the neck by a broad loop, with a thong holding it about the waist[3] (Fig. 39). The neck of the skin is turned

[1] Neither the cotton sometimes grown in the canyon nor mountain sheep wool are woven.
[2] The Havasupai state that the Mohave use long flaps.
[3] Cushing, (a), 548.

[Text continues on p. 187]

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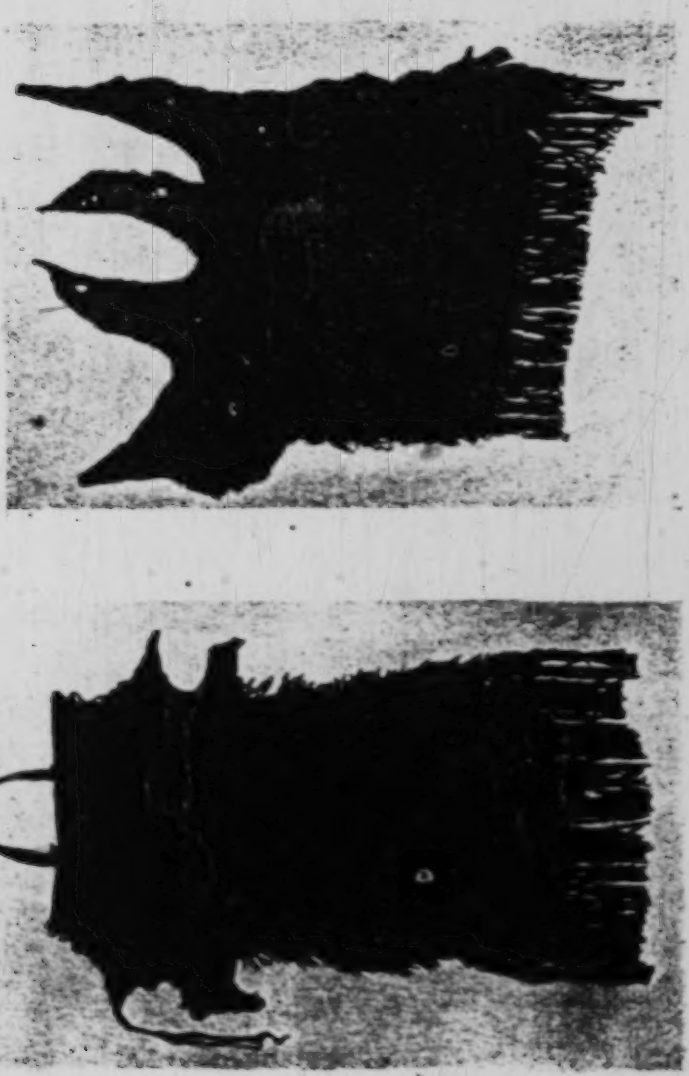

Fig. 39 (80.2-1200ab). A Woman's Dress of Buckskin. a, The front apron; b, The back apron.

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back on the breast in a broad decorated flap; the sides of the apron are fringed and the bottom slit into long fringes. Both the neck loop and waist thong are fastened permanently, so that the garment must be put on over the head. The woman's dress is made by the men. 291 294

The skin is worn flesh side out. It is laid flat on the ground and lines drawn with the aid of a bow, the back furnishing those for the curved bottom and the string the straight lines. Lines are marked with a wet stick or charcoal; formerly paint was used as well. The length of the dress is measured on the woman for whom it is intended, so that the breast flap may be turned down at the top of the sternum. The fringe on the breast flap consists of short broad tabs; the line delimiting them being heavily scored and wetted on the wrong side, otherwise, since the skin of the neck is thick, they do not swing freely. The fringes at the bottom are first cut in broad strips; these are drawn and cut parallel to the median line, not radially. Subsequently these strips are slit into narrow fringes while resting on a block of wood. The two at the ends however are not slit lengthwise, but their edges are cut obliquely in short fringes. Each edge of the apron is similarly cut into short oblique fringes. A neck loop, 2 cm. wide, is adjusted on the woman's person and sewed in place with a thong. The tab ends of this loop which hang over the breast flap are sometimes slit into strings on which short bone tubes or dewclaws are hung as rattles (*sdwół*). On old women's dresses these jinglers include deer eyes (which lack special significance). They are prepared by cutting a tiny hole to drain the fluid within, blowing them up to dry, inserting a kernel of corn, and tying the aperture. Similar rattles are also threaded on the side fringes for a short distance down from the belt. The scored line on the breast flap is sometimes filled with paint; other ornamental lines are sometimes painted on it. The loops in the edges of the neck skin formed by the tanning pegs are also ornamental. A thong is tied between the forelegs of the skin to go in back of the waist. The outside of the garment then receives a liberal coating of red paint. One such dress took five hours to make. 291 294 301 531 [237]

The back piece is an apron hanging from waist to ankles. Like the front piece, the fringes at the bottom are long and those at the side short and cut obliquely. A long extension at each side of the waist line, cut from the length of the skin, serves as a tie-string. Two long horn-shaped pieces, with their edges serrated, are added at the middle of the waist line so as to fall down over the outside of the garment by way of decoration. The rear apron is put on before the front apron which then laps the back piece at each side. A buckskin belt of semilunar shape, slit in fringes 291 294 291

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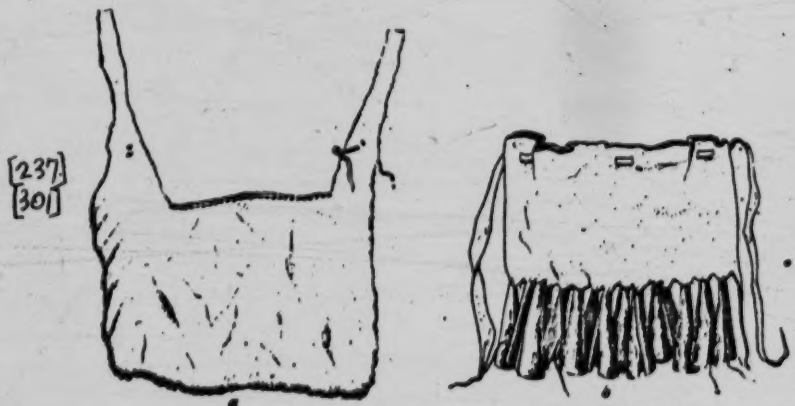
291 (almost an additional apron), is arranged to hang in front. A Hopi woven belt is then added as a girdle.

291 237 301 Strings of rattles are tied at various points along the woman's belt. These are small deer or mountain sheep hoofs, or sometimes tubes cut from the leg bones of jack-rabbits, cotton-tails, and wildcats, and in recent times metal jinglers. They are strung on the fringes of a doubled length of skin (Fig. 40b).

291 The underskirt is a short, somewhat crescentic apron which hangs in front to just above the knees. Like the back apron, it has two extensions for tie-strings. The actual tie is made with a thong which passes



[237] [301]

Fig. 40 *a* (50.2-1563), *b* (50.2-1563). A Woman's Underskirt and Rattles usually tied to a Woman's Belt.

[294] through both strings. The waist line is hemmed (sewed with a narrow thong in a running stitch), the sides and bottom fringed, and the tie-strings serrated (Fig. 40a).

281 286 [291] Small blankets woven of rabbitskins are worn as robes by the women. On occasion a man would wrap a blanket about his body, passing it over the right shoulder and under the left arm.[1] These also furnish bedding. Jack-rabbit (*dgûld*) and cotton-tail (*hâlô'o*) skins are cut round and round into long strips. Two of these are rolled together [283] on the thigh into a rope. This is wound to and fro between two parallel rows of pegs, and strings, obtained from the Hopi, are twined through

[1] Clothing is never fashioned of rabbitskins

[Text continues on p. 181]

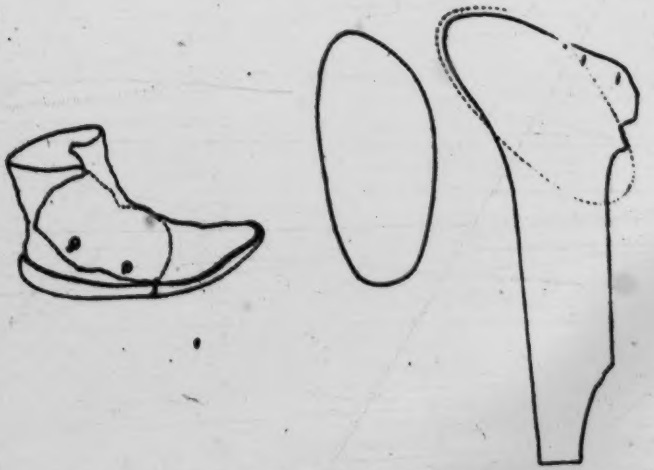


Fig. 41 (50.2-1565a). A Man's Hard-Soled Moccasin with Upper and a Diagram showing the Method of Construction.

Fig. 42 (50.2-1276). A Man's Moccasin with Single Piece Upper cut to Form a Short Tongue.

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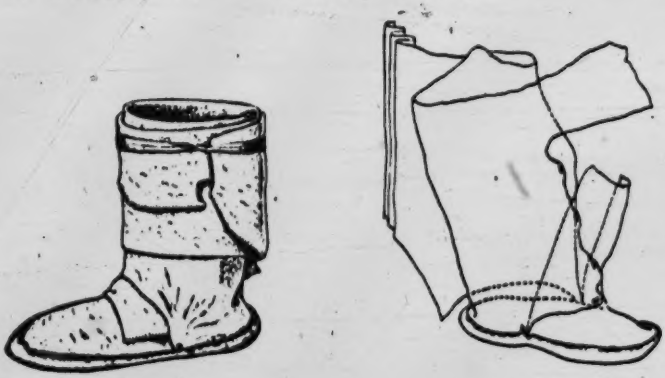
281 this warp at intervals of 5 cm. Blankets are fairly rectangular; speci-
286 mens measuring 75 by 125 cm.; 125 by 140 cm., and a mattress 65 cm. square. The sixty rabbitskins or so necessary for a good-sized blanket are gathered from time to time. The skins are not tanned. Such blankets are quite heavy. Women do not like to go without their shawls, [291] at least outside the camp, but I doubt that the sentiment is as strong as [171] at Zuñi.[1]

Hard sole moccasins are the universal footgear.[2] Women sometimes
291 wear the man's type, but their regular style is like that of Pueblo women,
294 with a long upper which is wound around the leg. The man's moccasin



a b

Fig. 43 *a* (50.2-1276*a*), *b* (50.2-1277*a*). Woman's Moccasins with Ankle Flaps.

consists of two pieces. The sole is made of the neck skin, the thickest part of a deer hide. In all types the sole comes well up the sides and toe, being shaped and puckered. Three styles are used in the upper of men's moccasins (*mahányó°*, sing. or pl.). The commonest is a single piece lapping at the outside of the foot, where it is fastened with Navaho [439] silver buttons (Fig. 41).[3] A short thong is tied through upper and sole at the bottom of the opening for reinforcement. A second type also has a single piece upper, but so cut as to form a short tongue, which the upper laps at the inside of the foot (Fig. 42). The third type resembles that of the

[1] The modern shawl hangs to the heels like that of the Colorado River tribes. It is formed of four handannas sewed together. Two corners are tied under the chin. The modern dress is also like that of the river people. An underskirt is universally worn.

[2] Neither one-piece moccasins, sandals, nor basketry shoes are made.

[3] This is the type shown by Wissler, (a), Fig. 97, for the Zuñi.

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woman's moccasin. This differs from the woman's type only in that the ankle piece is short. Two sets of tie strings are furnished in the older style of fastening as shown in Fig. 42; a short thong ties into a corresponding hole, a long thong is wrapped several times around the ankle before tying. The tops of moccasins were sometimes turned down inside to present a finished edge. Porcupine quill decoration (*gwawa tapĕ'*) was then added in a band encircling the top about 1 cm. from the edge. The band was 1 to 2 cms. wide, the quills standing vertical, black, red, and green alternating. The quill (*gatŏlĕnyamĭd: gatŏta*, porcupine) was

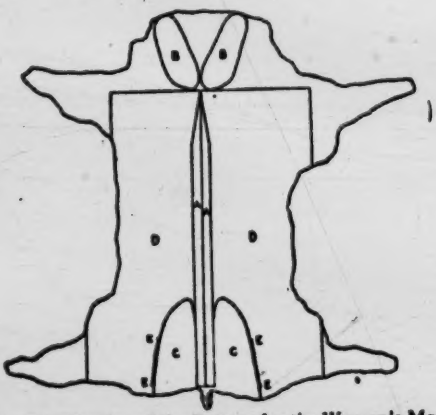

Fig. 44. Distribution of the Pattern for the Woman's Moccasin.

flattened before it was applied.[1] Men's moccasins were usually painted red, but there was no other decoration, appendages, etc.

The woman's moccasin (*pak'emahănyŏ'*) has a two piece upper, a toe piece and tongue in one, and a long ankle flap.[2] This flap is worn wound around the ankle, not the calf as Pueblo women wear it. The single tie-string is wound over this and its loose end tucked under a fold. The pattern is distributed as shown in Fig. 44. The deer hide is folded lengthwise and split from tail to neck. Tie-strings (A), 2 to 3 cm. wide, are cut. The contour of the sole (B) is marked on the folded, thick neck skin but each sole is cut out separately. The toe and tongue piece (C) are marked on the next thickest part of the skin, the withers, using an old upper as a pattern. A leaf of narrow-leaf yucca is chewed into the edge of the sole,

[1] The method of coloring them is forgotten.
[2] This is in general the Hopi pattern described by Wissler, (a), 146.

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so that it can be turned up and puckered. Sinews are chewed and rolled on the thigh. The toe-tongue is then sewed to the sole with these, beginning at the toe and working toward both sides (Fig. 43). The stitching is concealed; the sinew passing but partially through the two pieces of hide. The ankle flap (D), from which legs and fragment of neck are roughly trimmed, is fitted to the leg; a line being drawn on it around the heel between the midpoints on each side of the foot (E). The ankle piece is now sewed to the sole along this line; the long free end being on the inside of the foot. Little reënforcement thongs are inserted on each side where the uppers meet the sole. The upper edge of the ankle flap is serrated: this edge is turned down outside when the flap is bound about the ankle.

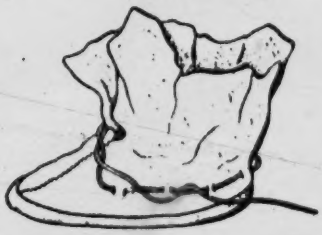

Fig. 45 (50.2-1280a). A Buckskin Overshoe for use in Snow.

An overshoe (*mahanyákwáva*) for use in the snow[1] is made of an oval piece of buckskin extending 15 cm. beyond the sole on all sides. A thong runs through holes around the edge. This is stuffed with soft, crushed cedar-bark and drawn up around the moccasin. These are also attributed to the Walapai. Another type (Fig. 45) but little larger than the ordinary moccasin is really a one-piece moccasin to which a hard sole has been added. The upper is sewed from toe to instep and part way up the heel. This leaves two flaps which stand about the ankle above the tie-thong which is threaded through holes cut but a little above the sole.

Personal Ornamentation

Havasupai styles of personal decoration are not extravagant: hair dressing, painting, and tattooing are only moderately developed.

Men wear their hair full length, to the small of the back, parting it front and back at the ears. The front hair is banged across the forehead just below the eyebrows, leaving the hair at the temples to be cut off on the level of the nipples. The long back hair is bundled back and forth on itself to lie at the nape: the knot (*gŭdakóva*) is bound around with a fiber,[2] a woven ribbon of Hopi or Navaho manufacture, or a band of buckskin. The last is broad enough (6 cm.) to conceal the entire knot

[1] Netted snowshoes are not known.
[2] Cushing, (a), 848.

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white (?) earth) the gypsum found in Cataract Canyon is roasted in ashes for half a day. When cool, it is ground to powder, and mixed with water for use. This is always prepared fresh when desired. Sienna paint (*vialidólivd*, mescal—) is the dried juice of roasted mescal (p. 106). The stick or small bundle of yucca fiber used as a brush is rubbed on a lump of this paint wet with saliva.

Children paint their faces with the colored scales from butterflies' wings.

Tattooing (*dĕnyúdlgd*[1]) is very moderate, consisting usually of small decorations on the center of the forehead, less frequently on other parts of the face, occasionally on the back of the hand, but never on other

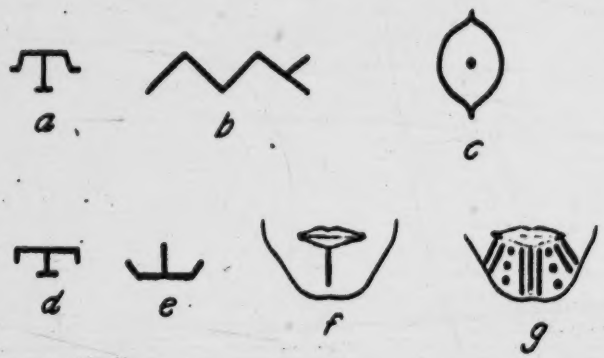

Fig. 48. Tattoo Designs. *a-c*, Center of man's forehead; *f*, *g*, Woman's chin.

parts of the body (Fig. 48). Besides those figured, others consist of a spot on each cheek, or a small circle in the center of the forehead. Tattooing is used by men, women, and children; with purely decorative intent. The design is pricked in with cactus spines which are moistened and dipped into ground charcoal. More charcoal is rubbed into the punctures during the four or five days succeeding before the wounds heal.

Comparative Notes

The problem of dress in the Southwest is not a simple one, for the original styles have been obscured both by successive adoptions of colonial Spanish patterns and by the apparent introduction of Plains garments. The changes in the colonial garments and their adaptation, principally

[1] Also signifying writing: *pad'nyildi* means both photograph and camera (*apá*, man).

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by the Pueblo and Navaho, suggest a fascinating problem which ought to be open to analysis, but will not be attempted here.

We are dealing here with an area in which two styles of clothing prevail. For men, these are either sandals, kilt or apron, and cloth poncho, or else moccasins, leggings, breechclout, and the Plains shirt, which is essentially a skin poncho. For women, the types that correspond are sandals with either aprons or the dress of the Pueblo women, an uncut square of cloth, or again moccasins and the Plains woman's dress.

The characteristic Californian man's garment is the apron of fiber or skin. For example, on the borders of our area the Achomawi, Atsugewi, and Southern Diegueño men wear a single apron in front and never affect the breechcloth. The Mohave use either breechclout or apron. The apron is presumably related to the traditional garment of the Pueblo, a woven kilt, persisting today only in ceremonial dress. The Navaho make use of a broad fringed belt which to the Franciscan Fathers suggests a kilt.[1]

All the other Southwestern tribes and their neighbors wear breechclouts. This is recorded for the Uintah Ute, Paviotso, Chemehuevi, Havasupai, Yavapai, Tonto Apache, Yuma, Cocopa, Maricopa, Pima, Navaho, and the Pueblos of Taos, Picuris, and Pecos. It is implied in the Plains dress of the Northern Shoshoni and Jicarilla, and undoubtedly was used by Mescalero and Western Apache and by the Paiute.[2] Even where trousers of Spanish or later patterns have displaced the Pueblo kilt, the breechclout is worn, as at Zuñi, beneath the trousers.

The breechclout is then characteristic of the whole area westward to the Californian border, excepting only the Pueblo of the prehistoric period. There is some variation even in this simple garment. The typical Plains form having long flaps pendent front and back is that of the northern Pueblos, Taos, Picuris, and Pecos. Other Pueblos and the Havasupai, Maricopa, and Cocopa wear it with short flaps. On the other hand that of the Mohave is long again, while that of the adjacent Yavapai has a long flap in the rear.

The Pueblo trousers are ultimately derived from Spanish sources; short-waisted, knee length, and open at the knee. The Havasupai form with the outer seams open at intervals is identical with the Navaho, from which it is probably derived. Kaibab Paiute are also shown in one

[1] Dixon, (c), 209–210; Spier, (c), 340; Whipple, 114; Franciscan Fathers, 450.

[2] Lowie, (i), 210f; Whipple, Ewbank, and Turner, 53; Corbusier, 281–282; Smart, 419; Trippel, 365; Heintzelman, 48; *Handbook of American Indians*, I, 319–320; Bartlett, II, 180, 229; Russell, (d), 157; Letherman, 280; Goddard, (c), 2nd ed., 82, 161; Lowie, (a), 180–181.

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of Powell's illustrations wearing trousers, or perhaps only long fringed leggings. One curious feature about the Havasupai and Zuñi garments is that they are made from two straight pieces which fail to meet at the belt in front, leaving a space to be covered by the breechclout. This suggests an origin of the pattern in two long leggings attached to the belt, but the case is inconclusive.[1]

The Plains man's shirt is found throughout this area, though it is probably not so commonly worn as on the Plains. It is essentially a poncho of skin, as Wissler has demonstrated, yet always with a well-defined pattern. It is precisely the Plains form which we encounter everywhere. It is recorded for the Lemhi and Wind River Shoshoni, Jicarilla, Mescalero, and Western Apache, Taos, Picuris, Pecos, other Rio Grande Pueblos, Zuñi, Hopi,[2] Pima, Mohave,[3] Yavapai,[4] Havasupai, Paiute,[5] Uintah Ute, Achomawi, Atsugewi, and Klamath.

Wissler has made a case for the origin of the Plains shirt pattern in the cloth poncho.[6] The older Havasupai type and that of the Yavapai lend corroboration; both are folded skins slit to pass over the head. The woven poncho is at least characteristic of the Pueblos in our area, as well as in use throughout Mexico and the cordilleran region to the south. The Navaho also have the typical form; a blanket so woven that a slit remains in the fabric. The Southern Diegueño prepare a rabbitskin blanket similarly. Yet, both the Hopi and Navaho[7] make a cloth poncho which, by the addition of short lengths of cloth to cover the arms, approximates the Plains type of shirt. It is more likely that this is in imitation of the Plains garment, which was patterned on the original simple cloth poncho, than the reverse.

The triangular flaps attached front and back to the Plains shirt at the neck hole have been tentatively explained by Wissler as possibly originating in a knife sheath hung in front of the throat.[8] It is difficult to account for two appendages in this manner. I think rather we have here confirmation of his general theory, for the Mexican ponchos in the collection of the American Museum are decorated with large lozenges woven at their centers, so arranged that when the cloth is folded, a triangular area extends downward from the neck hole in front and in back.

[1] Franciscan Fathers, 430; Powell, Fig. 45; Stevenson, M. C., (b), 369.
[2] Whipple, Ewbank, and Turner, 31; Hough, (e), 242–245.
[3] "A kind of tunic made of a buckskin fringe hanging over the shoulders" (Whipple, 114).
[4] A deerskin folded crosswise, slit for the head, and tied at the sides (Corbusier, 282).
[5] *Handbook of American Indians*, II, 180, ill.
[6] Wissler, (d).
[7] James, (d), Fig. 140; Franciscan Fathers, 247, 457, 458.
[8] Wissler, (a), 103.

1:Spier E-5 (1918) 1928
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Women's dresses present an even more interesting case of merging of patterns. East of our area the Plains women's dress is a long garment reaching to the shins, comprised of two skins forming a straight line at the shoulders and with the upper part turned down to form decorative flaps over the chest and shoulder blades. To the west women wear a short apron or skirt of cords, etc., pendent from the belt or made of skins. Among the Havasupai, Yavapai, Navaho, and possibly the Kaibab, these patterns coalesce but in different ways.

The Plains dress is used within this area by the Wind River and Lemhi Shoshoni, Paviotso, Jicarilla[1] and probably Mimbreños[2] Apache, Navaho at times, Kaibab Paiute and possibly others near them, although Paiute women had scanty attire as a rule.[3]

On the other hand the Achomawi and Atsugewi, like typical Californians, wear a fringe or apron of deerskin or a deerskin skirt, the Southern Diegueño two aprons of pendent twigs, the Pericues a skirt or long girdle of fiber or deerskins, and other Lower Californians two aprons, usually of reeds strung together,[4] the Chemehuevi a bark petticoat, the Cocopa an apron of cords, the Yuma two aprons of willow (that in front reaching to the knee and the other made like a bustle and extending to the bottom of the calf), the Mohave a fore skirt of cords and a back skirt of strips of the inner bark of the cottonwood, the Apache-Yuma sometimes a kilt of strips of bark hung over the belt,[5] the Maricopa and Pima skirts of cotton cloth, buckskin, or willow bark.[6] The Mescalero and Western Apache garment, a skirt from waist to knees and "generously provided with fringes of buckskin," is presumably the same as these.[7]

The Havasupai woman's dress is clearly a modification of the two-apron type in the direction of the Plains dress. The front apron has been lengthened to hang from breast to shins and the upper part turned back to form a flap in the manner of the Plains yoke. There is a distinction however in that the neck part of the skin is at the top, not at the bottom as in the Plains dress. That it is hung by a band around the neck is unessential, for unless there is a corresponding back part to which it might be sewed it must be hung in some such fashion. No such change has occurred in the back apron; I do not fathom the reason for the horn-shaped additions. One curious feature is that an abbreviated

[1] Lowie, (i), 217; (a), 180f; Goddard, (c), 2nd ed., 151.
[2] Jackets or tunics of deerskin (Bartlett, II, 229).
[3] Pattie, 166; Powell, 115, Fig. 44; *Handbook of American Indians*, II, 187, ill.
[4] North, 238; Bancroft, 301.
[5] Whipple, Ewbank, and Turner, 33, 51; Corbusier, 282.
[6] Hamilelier, (a), 113.
[7] Goddard, (c).

1: Spier E-5 (1918) 1928
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apron is always worn under the long garment. It seems probable that this is the original form of front apron perpetuated by the strong force of habit after the longer form was evolved. And it may be that the long garment was only infrequently worn, perhaps only in cold weather. An ornamental fringe worn in front as a belt looks like a further repetition of the apron idea.

Yavapai dress is identical. Two aprons are worn; a buckskin hung in front of the belt and another behind, and in winter

> a third one suspended from the neck by strings, and bound at the waist by a belt to protect the chest.

Even the decorations are alike; in both jinglers are put on the fringes, including bone tubes on the tabs of the neck straps.[1]

Powell illustrates a Kaibab woman's dress which is of the Plains variety, a long skin affair with a fringed yoke. Yet there appears to be a short fringed apron over this.[2]

The older Navaho dress is a more direct imitation of Plains costume in cloth. Two blankets, which hang well below the knees, are sewed together over the shoulders, sewn from the bottom to the waist, and belted with a woven girdle.[3] This may be taken to be an adaptation of the Pueblo woman's cloth dress to the Plains pattern.

The Mescalero and Western Apache women are credited with an upper garment which may be an approximation to the Plains dress or perhaps to the man's shirt. It "had an opening for the head and two large square portions which fell in front and behind to the hips." This may also be true of the Achomawi, Atsugewi, and Southern Diegueño, who wear a poncho garment like that of the men; the first two a skin slit for the head and sewn under the arms, the last a rabbitskin blanket.[4] The Klamath have both the long dress and the skirt of bark strings.

In addition to these two general types, there is the dress of the Pueblo women. This is a garment formed of a square of cloth folded lengthwise and sewed into a tube. This hangs under the left arm with two corners fastened over the right shoulder.[5]

A woven belt similar to that worn by Pueblo women is used by the Havasupai (who derive them from the Hopi) and by the Navaho, Pima, and Mohave.

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[1] Corbusier, 282.
[2] Powell, Fig. 44.
[3] Stephen, (b), 355f; Letherman, 209; illustrated by Matthews, (a), Pl 34 and 36; Lippe, facing p. 45; James, (d), Fig. 130.
[4] Goddard, (e), 2nd ed., 181; Dixon, (e), 209-210; Spier, (e), 340.
[5] Hough, (e), 247.

1:Spier E-5 (1918) 1928
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Strings of jinglers or rattlers are hung from the belts of White Mountain Apache and Havasupai women. They are also referred to in myths of the Shivwits Paiute, Wind River Shoshoni, and Comanche.[1]

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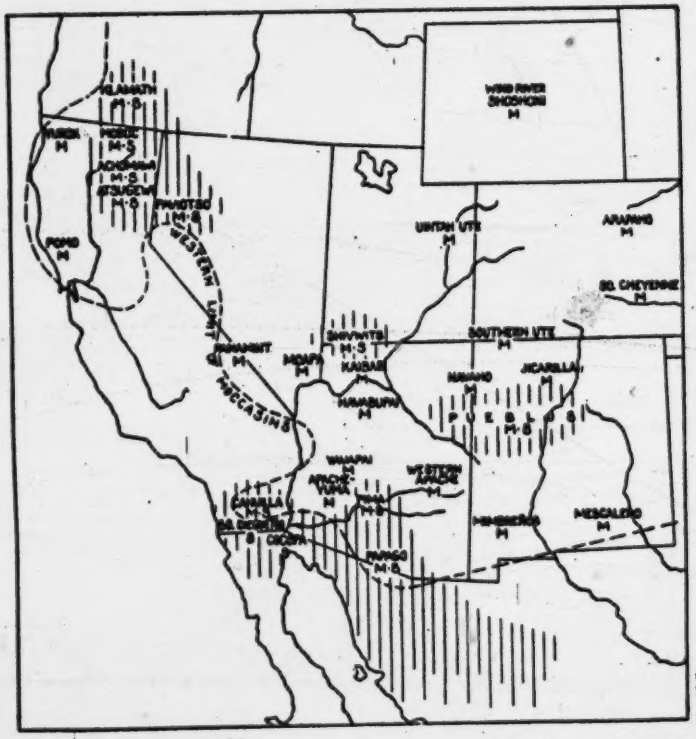

Fig. 49. The Distribution of Moccasins and Sandals in the Southwest, Basin, and Californian Areas. Shaded areas denote sandals.

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The moccasin is widely used in the Southwest but there is reason to believe that, like the Plains shirt and woman's dress, it is of recent introduction. At least the Pueblos, like the Pima and Papago, used sandals at the Spanish advent.

Moccasins are everywhere of the hard sole, two-piece variety. In the area at large they have been noted for the Wind River Shoshoni

[1] Lowie, (b), 140; St. Clair and Lowie, 279.

1: Spier E-5 (1918) 1928
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(said to have formerly had the one-piece type, the hard-soled affair being introduced from the Arapaho), Uintah and Southern Ute, the Jicarilla (by implication), Mescalero, Mimbreños, the Pueblos, Navaho, Western Apache, Yavapai, Havasupai, Apache-Yuma, Pima, Papago, Cahuilla, Kaibab, Shivwits, and Moapa Paiute (used by the rich among the last), Panamint, Paviotso, Achomawi, Atsugewi,[1] Yurok, and Modoc. Yurok, Klamath, and Pomo have a one-piece moccasin, with a seam up the toe, which has a considerable distribution in California. It is not clear that moccasins are usually men's footgear alone. On the contrary, the implication is frequently that they were used by both sexes. But there is usually some difference in pattern. Pueblo women customarily go barefoot, in which the Havasupai women resemble them. Moccasins are for them articles of gala dress or for journeys.[2] This is also true of the usual Papago and Pima usage, and indeed may be general in the Basin.

It is difficult to make comparisons with neither specimens nor specific descriptions at hand. Yet there seem to be two prevailing general types; low moccasins covering the ankles and high forms in which the upper is wrapped around the calf. The latter is generally confined to women. The low types are used by Havasupai, Zuñi, Hopi, Cochiti, Navaho, Apache-Yuma, and Cahuilla, and usually by men. Boot-like affairs are also ascribed to the Tonto (men), Mimbreños (men), and Pueblos. The wrapped-around type is used by Yavapai of both sexes and by women among Havasupai, Navaho, and the Pueblos.

Wissler's pattern Number[3]	*Havasupai*	*Navaho*	*Hopi*	*Zuñi*	*Cochiti*
17—First Havasupai type	Men; sometimes women		?	×	
——Second Havasupai type	Men; sometimes women				
14—(but with short upper)	Men	Men	×		×
14—Third Havasupai type	Women	Women			
15			×		
18			×		

[1] Lowie, (i), 218; Pattie, 164; Bartlett, I, 327-329; Hough, (e), 251; Dumarest, 146; Smart, 419; Corbusier, 282; Whipple, 98; Goddard, (e), 2nd ed., 127; Krueber, (z), 61; Dutcher 378; Barrett, (a), 255.

[2] Hopi women wear the wrapped moccasin only at marriage ceremonies (Hough, (d) 72).

[3] Wissler, (a), 146-151. See also especially Stephen, (a), 131, 133; Mason, (J. T., (g), 303; Dumarest, Fig. 19.

1:Spier E-5 (1918) 1928
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171 These specific comparisons show that Havasupai and Navaho alike have
291 one pattern (No. 14) used by both sexes, which differs only in the length of the upper.

Moccasins in this area, like other articles of skin, are frequently
[53] colored brown or red. Those of the Zuñi and Navaho are brown; those of Havasupai and Pima are red. In this they differ from the Southern Plains, where, if I recall correctly, the prevalent color is yellow.

Sandals may have occurred more generally in earlier times. They are known to have been in use among the Pueblos, in southern California, and in the regions to the south[1] through western South America. In our own day fiber sandals of identical pattern are made by Southern Diegueño and Shivwits, fiber sandals of undescribed types are made by Cocopa, Cahuilla and doubtless by their neighbors, and low slippers of tule by Paviotso, Achomawi, Atsugewi, Klamath, and Modoc. Sandals of hide are made by the Pima, Papago, Cocopa, Southern Diegueño, and Chemehuevi. Those of the Yuma are not described.[2]

Long fringed skin leggings of Plains type are worn by men throughout much the same area as the Plains shirt. Something of the sort was used by Wind River and Lemhi Shoshoni, Uintah Ute, Jicarilla (by implication), Taos, Picuris, Pecos, Mescalero, Mimbreños (?), Western Apache, Yavapai, Havasupai (?), Kaibab, Paviotso, Achomawi, and Atsugewi. The Navaho men, and the Havasupai in imitation of them, have a short legging reaching only as high as the knee. This distribution does not extend as far to the southwest as that of moccasins. There is less information about women's leggings, which in the Plains cover only the lower leg. Leggings are noted for Wind River and Lemhi (?) Shoshoni women, and Mimbreños. They were not used by the Paviotso nor the Havasupai. The footless knitted stocking worn by Pueblo women, as at Zuñi, may be a local adaptation. It also seems possible that the puttee-like women's moccasins of this area may be copies of the boot-like moccasins of the Southern Plains.

Overshoes worn over the moccasin when in snow are reported for the Walapai, Havasupai, Navaho, and Zuñi.[3]

171 Rabbitskin blankets are perhaps universal in the western plateaus,
281 and used in California and throughout much of the northern part of the
286 continent. My notes are somewhat random, but will help to define the
291 distribution: Zuñi, Hopi, Navaho, Havasupai, Walapai, Mohave,[4]

[1] E. g., Huichol (Lumholtz, (a), Pl. I, II.)
Spier, (c), 344 f; Kroeber, (l), 61; Mason, O. T., (g), 302; Trippel, 365; Barrett, (a), 255; Chittenden, 204.
[2] Franciscan Fathers, 47, 388; Stephen, (a); 133; Mason, O. T., (g), 408.
[3] The weaving of a rabbitskin blanket is illustrated by James, (d), Fig. 3, but according to Kroeber, these are obtained from the Paiute and Walapai, (k), 277.

1: Spier E-5 (1918) 1928
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Pima, Southern Diegueño, Luiseño, a people of the vicinity of Santa Barbara, Salinan, Miwok, Southern and Northern Maidu, Shivwits and Kaibab Paiute, Paviotso, Gosiute, Southern (?) Ute, and Northern Shoshoni.[1] There is some variation in the details of manufacture which provides comparative data. The Southern Diegueño and Havasupai warp these upon rows of stakes; the Hopi do not. The Maidu resemble the Paviotso in warping them over two poles.[2]

Descriptions of hair dress are lacking in precision and the situation is somewhat complex. A style consisting of doubling up the long back hair into a knot or queue at the back of the head is common to the Havasupai, Hopi, Navaho, Zuñi, and the Rio Grande Pueblos. Yet there is considerable difference even here: the Pueblos bang the hair over the forehead and cut that at the sides square; the Havasupai, while they too use the bang, wear the hair at the temples long. The Rio Grande Pueblos are said to arrange it behind in two clubs.[3]

Westward of this group the style calls for the bang on the forehead but long hair behind, even artificially lengthened. There appear to be two general styles of treating this back hair. It is simply wrapped without braiding by the Yavapai, Apache-Yuma,[4] Chemehuevi,[5] and Southern Diegueño.[6] On the lower Colorado and Gila the back hair hangs in long plaits or rolls: Mohave, Yuma, Maricopa, Pima, and probably Cocopa.[7] The Maricopa and Pima alternatively arrange it in a club at the back. The Mohave and Walapai, like the Seri, also part it in the middle and allow it to hang loose. The Walapai sometimes wear a braid on each side. Like the Havasupai, the Maricopa and Cocopa have pendent ear locks.

The position of the Western Apache is not clear. The Tonto wore the hair banged at the eyebrows and longer behind, but not to the shoulders, or they cut it short all around. The San Carlos trimmed it, but wore no bang.[8]

[1]Stevenson, M. C., (b), 370; Hough, (d), 262; Franciscan Fathers, 141. Curtis, II, 93. Russell, (d), 158; Spier, (e), 340; Sparkman, 200; Yates, 375; Mason, J. A., (a), 127. Powers, 338, 351. Faye, 38; Dixon, (a), 148 (where the blankets are used more in the Sierras than in the Sacramento valley); Lowie, (i), 106, 216, 217, 228; Dellenbaugh, 178; Chamberlin, (b), 330. Lowie, (a), 178.

[2]Among the Paviotso weaving is the work of men, but sometimes of women. It would be interesting to know whether this is connected with Pueblo loom weaving, formerly a man's art as with the manufacture of all clothing by men, as among the Havasupai. [462]

[3]Stephen, 355; Franciscan Fathers, 404; Hough, (e), 245; Goddard, 2nd ed., 85.

[4]"Long matted rolls of false hair behind" (Corbusier, 270); Bourke, (d), 114.

[5]Gathered "by a narrow band, from which it hangs loosely down the back" — or does this mean a headband encircling loose hair? (Whipple, Ewbank, and Turner, 33).

[6]Spier, (e), 340.

[7]Heintzelman, 48; Trippel, 505; Russell, (d), 158; Cremony, 90; Bandelier, (a), 253. Bartlett, I, 432, II, 217, 230; Whipple, Ewbank, and Turner, 33. The Quarrar, a tribe found on Ojuate at the mouth of the Gila in 1604-5, had a similar hairdress (Bandelier, (a), 111). Mohave, 227, see also Lambolta, (a), 6; Curtis, II, 93.

[8]Smart, 418; Hrdlička, (d), 480.

2:Iliff Y-5 (ca. 1901) 1954 NT14 Plateau Yumans NT14
Havasupai

sunflowers, squash, melons and pumpkins in a cloth and packed 251
them in this dry, safe place.

Through generations of experimenting the women had developed safe methods of preparing food for storage. Mold and decay must be fought or there would be famine. Beans, corn, sunflower seed, figs and peaches were dried in the usual manner, but it took an Indian's ingenuity to develop a method of drying squash and pumpkin so they would make good eating in the winter. The women first cut off the rind and allowed the squash or pumpkin to dry somewhat on the outside. They next removed the seeds, which were dried for food and for planting, then cleaned and partly dried the inside. This partly dried flesh was cut in one long spiral and hung over a pole until dry enough for storing. Many homes were so filled with drying spirals that there was little room for the family. The dried pumpkin or squash was cooked with water and served [252]
as a vegetable. I was sure it would be tender and sweet but I did not get a taste.

I had seen peaches spread to dry on the sandy ground, fly-covered, dogs romping over them, ponies nibbling them. So when I saw two laughing gossiping women laying their halved peaches on the clean floor of a crevice in the canyon wall in which a family had set up housekeeping, I climbed up for a better view.

When I reached their level, to my surprise—and to his—I saw 887
a naked old man sprawled on the floor, taking a sun bath. He gave 291
me a startled glance, bounded up and scampered away among the 576
rocks where he hid until I left the place. The women, their fat 522
bodies shaking with laughter, jabbered and pointed. The old fellow would have thought nothing of his nudeness had a woman of the tribe appeared. It was the privilege of old men and young boys to follow the dictates of comfort in discarding clothes. But a white woman! He couldn't figure out what she might think, or say, or do.

I wanted a picture of the women and their drying peaches, so 114
focused my camera. The women threw their *sutams* over their heads and ran screaming to hide behind the rocks. It was the

2:Iliff Y-5 (ca. 1901) 1954 NT14 Plateau Yumans NT14
Havasupai

Manakadja, late chief of the Havasupai, father of the present chief

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Pacific Stereoptican Co.

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Old Ute, a Havasupai, blind in one eye, guided us over trailless country to the junction of the Havasu and Colorado Rivers

[p. 116E]

2-Iliff T-5 (ca. 1901) 1964 NT14 Plateau Tumacu NT14
Havasupai

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Winter scene showing our stone cottage, later washed away in a flood. To the far right is the outdoor toilet. From the high wall on the right came the boulders and trees that crashed down on us during an earlier flood

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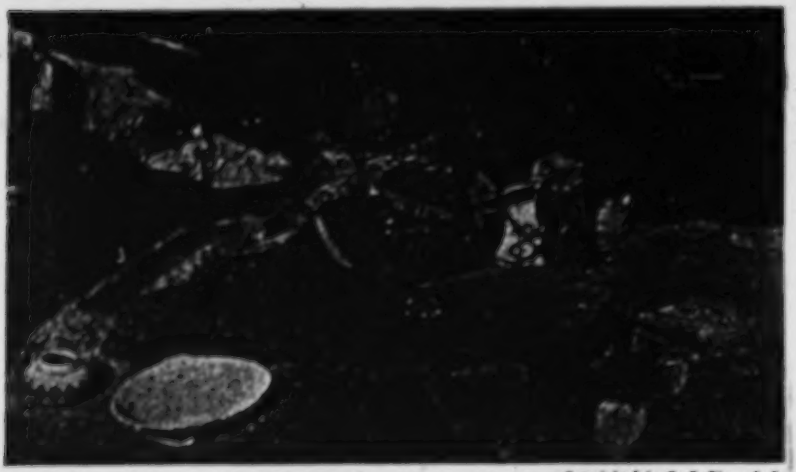

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Havasupai woman, wearing *sataw* about her shoulders, preparing to bake thin, crisp sheets of bread on her baking stone

[p.116F]

2-Cliff 7-5 (ca. 1901) 1964 NT14 Plateau Tumans NT14
Havasupai

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Policeman Vesnor, whose somber eyes reflect the iron will and fearlessness of primitive tribal life, had been healed by the Great Healer. Later, when a very old man, he was converted to the Christian religion.

[p. 116J]

Griffiss T-5 (ca.1901) 1964 NT14 Plateau Tumucumaque NT14
Hixkaryana

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Some Hixkaryana children have an uninhibited watermelon feast

[p.116K]

2:Iliff Y-5 (ca.1901) 1954 NT14 Plateau Yumans NT14
Havasupai

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The old basket weaver's home, built of poles, bark, brush and discarded clothing

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Mother carrying her baby in a burden basket. Her home is typical of the Havasupai house of a generation ago

[p. 116 N]

2:Cliff Y-5 (ca.1901) 1954 NT14 Plateau Yumans NT14
Havasupai

While Eastern construction workers were harnessing Mooney Falls, this load of alfalfa would have brought the woman five dollars

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Mescal trimmed for the roasting pit. Pick is used to pry plant from the ground. Hatchet-like knife is used in trimming

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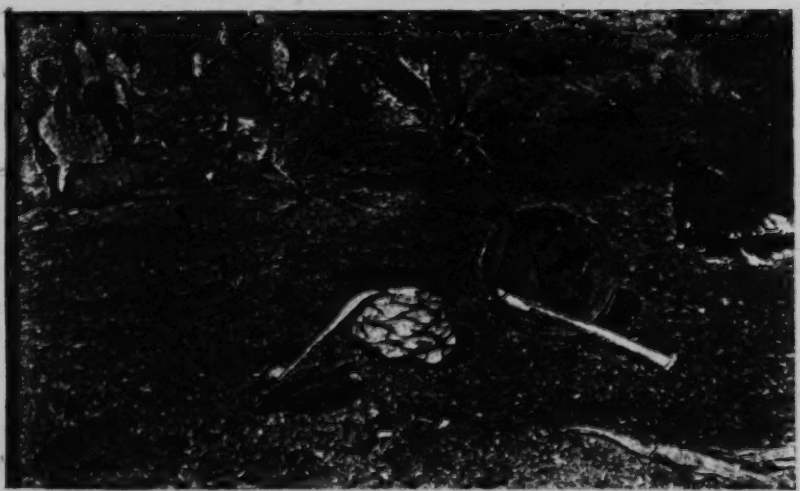

American Museum of Natural History

[p.1160]

2:Illiff Y-5 (ca. 1901) 1954 NT14 Plateau Yumans NT14
Havasupai

rigating purposes and an abundant crop is assured him. The almost perpendicular walls of the canyon, which he has made his home, are lined with storehouses which in the autumn he fills with corn, beans, and other products of his labor.

The most discouraging feature at present to the Havasupai is the fact that many of them have no farming implements. The farmer often loans them plows and hoes, which are always promptly returned. When unable to borrow implements, they laboriously loosen the soil with sticks. If farming implements were furnished them, they could easily cultivate all the land to which they have access. Much labor and time would thus be saved, and what is still more important, their surplus products thus gained could be marketed, which would enable them to provide themselves with warm clothing for the winter months.

All of the Indians of this tribe dress in part in citizens' clothes, and most of them are quite willing to adopt the ways of the white man. They depend very little on the professed abilities of the medicine man. . . . As they come in contact with very few white people, except those employed at the school, very few of them speak enough English to make themselves understood.

Havasupai Day School—This school has a capacity of 46, but has been crowded beyond its proper limit, having an average attendance of 71.

We have a good stone school building, but it is not large enough to accommodate the school. The pupils' lunch is served under a cottonwood tree, which fails to protect them from the heavy summer rains we are now having. . . . As there is an abundance of stone in the canyon it would cost but little to build a dining room with a wareroom attached, where the supplies could be safely stored.

Work in the laundry and sewing room is ably conducted. Both boys and girls are detailed to assist in cooking the noonday lunch, and, under the supervision of the cook, do excellent work.

I trust that either 20 of the largest boys and girls will be transferred to the Truxton Canyon Training School when it opens September 1, or a kindergarten department will be added to this school, as it is impossible for one teacher to instruct 71 pupils in a creditable manner.

Permit me to express my appreciation of your support and encouragement.

Very respectfully,

FLORA J. GREGG, *Superintendent*

3:James T-5 (ca.1900) 1903
NT14 Plateau Yumans NT14
Havasupai

133 361 layers are of differing thicknesses, wind in and out, as if following the meandering course of the stream, and over this the perfect blue of the Arizona sky. These make the most marvellously picturesque dwelling-place of America. Even Acoma's mesa heights and Walpi's precipice-surrounded walls are not more picturesque, and when you add the charm of the verdure nourished by the sweet waters of the Havasu, the picture is complete in its unique attractiveness.

Not even in the Green Emerald Isle, or the county of Devonshire, or the vineyards of France, is richer verdure to be found than fills up the open space between these great walls. Willows reveal the winding path of the Havasu, and everywhere else are the fields of the Indians. Patches of corn, watermelons, squash, canteloupes, beans, sunflowers, chili, onions, and alfalfa, with here and there peach, mesquite, and cottonwood trees, abound. As a rule these patches are protected and set off one from another by hedges of wattled willows or fences of rudely placed cottonwood poles. Through the fields trails meander in every direction, and they are also "cut up" by irrigating ditches. Some of the better irrigated fields are divided into small sections — like the squares of a checker-board — in order that the water may be more systematically distributed.

133 241 311 [487] [312]

342 The peaceful *kawas* of the Havasupais nestle here and there among these verdant growths. Themselves covered with willows, it is often hard to distinguish them from the trees, were it not that at our approach small groups of men, women, and children, some clad in flaming red, others in all the colors of the rainbow, and some in even less than Mark Twain's descriptive smile, stand forth and reveal the dwelling-places. Now and again [291]

3:James T-5 (ca.1900) 1903
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Havasupai
Walapai

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A Wallapai Woman pounding Acorns.

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Chickapanagie's Wife, a Havasupai, parching Corn in Basket.

[Facing p. 210]

3:James T-5 (ca. 1900) 1903
NT14 Plateau Yumans NT14
Havasupai

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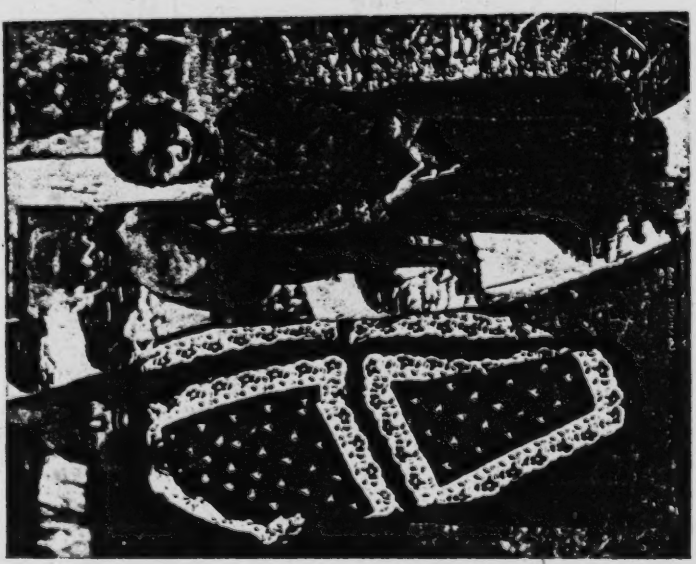

A Family Group of Havasupais.

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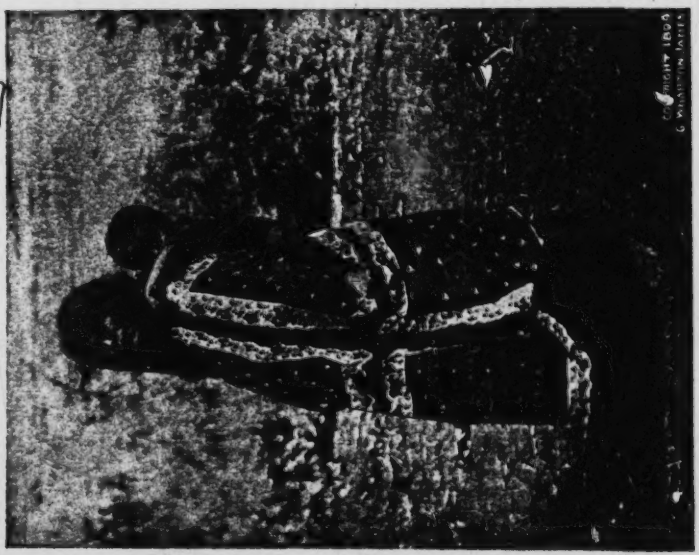

Havasupai Mother and Child.

[Facing p. 216]

3:James T-5 (ca. 1900) 1903
NT14 Plateau Yumans NT14
Havasupai

541 525 is not so much difference after all in human nature, when one penetrates below the surface. The reserved Englishman, the excitable Italian, the vivacious Frenchman, and the so-called stupid and stolid native aboriginal American exhibit exactly the same traits of character under the excitement of a horserace. But in Havasu Canyon the conditions are quite different from Ascot, Doncaster, or Newmarket. Here are bucks dressed in the breech-clout and excitement, and women [291] gesticulating and waving their si-dram'-as (our large flaming red or other "loud" colored bandannas, fastened over the shoulders and across the breast). [152] Some suppress their excitement, others jabber like monkeys, and as the horses come to the starting-point there is just as much talking and din as after the start is made. One distinct feature is that many horses are raced without riders. They seem to understand, and when the signal to "let go" is given they dart off at full speed, just as if riders were on their backs urging them forward. Compared with our finely bred, beautifully chiselled horses, such as one sees, or used to see, in Lucky Baldwin's or the late Senator Stanford's stables, what ragged, scrawny, wretched creatures these are; and yet when they run how they surprise you, how those ugly limbs seem to limber up, and those sleepy eyes gain fire!

Gambling at these races is carried to an extraordinary extent. Men, women, and children alike gamble all they possess, or even hope to possess. This gambling spirit has grown wonderfully in the past few years, for, during the Kohot Navaho's lifetime he constantly used his powerful influence to discourage it.

Gambling, unfortunately, is not confined merely to

3:James T-5 (ca. 1900) 1903
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LANOMAN'S WIFE. A HAVASUPAI.

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[Facing p. 230]

WALUTHANCA'S DAUGHTER, WITH ESUWA, GOING FOR WATER.

3:James T-5 (ca.1900) 1903
NT14 Plateau Yumans NT14
Havasupai

pean sovereign in the days of despotic power could have worn the "air" of a monarch more regally than Navaho. But it was real with him. His kingship was within himself as well as in the affection of his people.

As might be expected with their powerful physical development, the men are great wrestlers, and often may be seen indulging in friendly, but none the less hard and exhausting bouts, where Havasupai methods of cross-buttocking and other "throws" are tested to the utmost. One of the former teachers was an expert wrestler, — learned doubtless among the Sioux, with whom he used to live as a United States teacher, — and one secret of the influence he had over the Havasupais was his ability to "down" them in a wrestling match. Time and again he had given their best men great "falls," and the more he threw, the more they respected and obeyed him.

As runners and trailers they almost equal the Mohaves, Apaches, and Hopis, though, on the desert, their endurance is not so great as that of these two desert tribes. As canyon climbers, however, they surpass either of them. The climbing muscles, by life-long and constant practice, are remarkably developed, and they run up and down the long, wearisome, steep trails of canyons in a manner to excite the envy of a college athlete, and the astonishment of one who has, but a short time before, laboriously and tediously essayed a brief trip in which ascending or descending a steep trail was an essential feature.

As riders they are skilful and full of endurance, but they are neither as graceful nor as daring as the Navahoes.

Men and women both dress the buckskins for which the Havasupai is so famous. Amole root is macerated

3:James T-5 (ca. 1900) 1903
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and beaten up and down in a bowl of water until a good lather and suds are produced. Then the operator takes a mouthful of the liquid and squirts it over the skin, which he manipulates and softens, rubs, scrubs, and pulls with his fingers and feet, moistening it again and again as occasion requires. Wild catskins are treated in the same way.

From this excellent buckskin the men make moccasins for themselves and their women. The first time I saw Kohot Navaho he was sitting naked, upon a blanket outside his hawa, his three wives near by, they cutting and preparing peaches for drying, he busily engaged making a pair of moccasins. The sole is of two or three thicknesses of heavy rawhide, to which the uppers of buckskin are deftly sewn, with strings of catgut or deer intestines, the holes being made by a bone awl.

Every summer trading-parties of both Hopis and Navahoes come down to the village, bringing blankets, ponies, pottery, and the like, for exchange. In 1898 there were three separate bands of Navahoes and two of Hopis. Trading is a serious process. Laws of barter or sale are first made, before the traders open their packs, and all the people are expected to abide by these loosely promulgated laws without question. Then the hawa of the Havasupai host is turned into a store. Poles are suspended in every possible direction on which to show off the blankets to best advantage. A crowd of chattering men and women stand outside, or, now and again, come inside, during the whole day, and at night-time the men who have done business come in, squat on the ground, and spend the hours in smoking, tale-telling, and gossip.

There is difficulty in the Havasupai mind at trading

3:James T-5 (ca. 1900) 1903
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English of a number of words, and all during the day I heard him repeating them over to himself, and seldom would he need correction. 192 153

The dress commonly worn by the women consists of a short skirt and waist, made of colored calico, and a *si-dram'-a*, which may be described as a rude shawl, two corners of which are tied obliquely across the chest. When at work this is often slung over one side of the body so that one arm is free. Among the Havasupais the si-dram-a that is most desired and sought after is one made of four large bandana handkerchiefs, with red as the choice of colors. 241

The men, when I first visited them, seldom wore anything more than the breech-clout except in cold weather, but as school influences began to permeate the village, blue overalls and the cast-off trousers and other clothing of the white man were donned, until now it is a rare sight to see a man clothed in any other than the ordinary fashion, though the influence of the outside Indians is seen in the Spanish "cut" of all home-made garments. Moccasins are the common foot-gear, though occasionally a man or woman may be found wearing "civilized" shoes. [177] [197]

Fish, pork, chicken, all kinds of birds and eggs, are tabooed as food by the Havasupais, but they eat rats, deer, antelope, rabbit, prairie dog, and mountain sheep. They are especially fond of beef, and horse and mule meat, no matter how the animals come to their death, are esteemed luxuries. They will even eat lizards and lice. 262

The prickly pear and the fruit of the amole, or hoshkon, are much favored when ripe. The latter is roasted in the coals until the outside is completely blackened. [252]

3:James T-5 (ca. 1900) 1903
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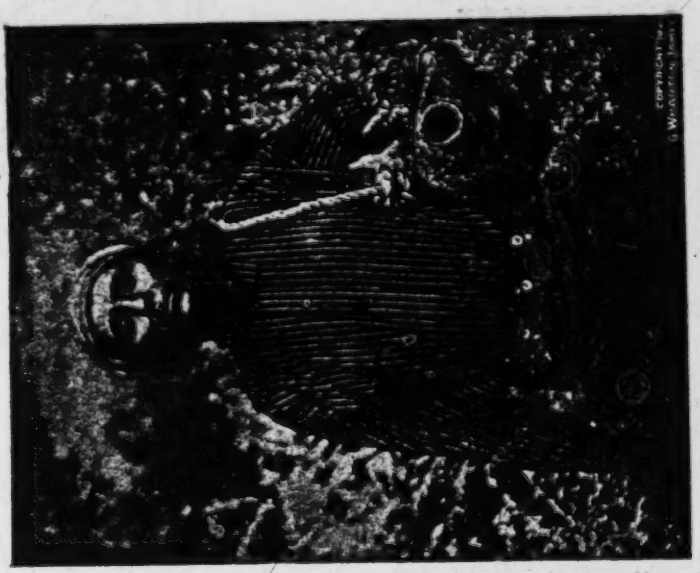

SINYELA, WITH EHUWA, GOING FOR WATER.

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ROCK JONES, LEADING MEDICINE MAN OF HAVASUPAIS.

[FACING p. 256]

4: Smithson E-5 (1951-1958) 1959 NT14 Plateau Yumans NT14
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Fig. 10. Mail delivery. Mail is brought twice weekly by pickup truck 35 mi. from Canyon to A, Topocoba Hilltop, where B, it is transferred to muleback and carried 14 mi. by trail to C, the Supai post office. When the mules come in sight, people drift toward the post office to wait until letters, groceries, and items from mail order houses are sorted and handed out.

4: Smithson E-5 (1951-1958) 1959 NT14 Plateau Yumans NT14
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Fig. 11. Sweat lodge and bathers. A. Earth-covered sweat lodge, with blankets and canvas cover thrown back from doorway. B. Juan Sinyella entering lodge, while previous occupants rest under brush shade at left and await next turn. C. Duke Iditicava inside sweat lodge, taking water from can to sprinkle on hot rocks. D. Duke under brush shade after leaving sweat lodge.

4: Smithson E-5 (1951-1958) 1959 NT14 Plateau Yumans NT14
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Fig. 12. Infancy and childhood. A, Twins, Ned and Ted Grounds, eight months old (Ned died two months after this picture was taken). B, Tommy Siyuja, age two years. C, Rena Paya, age six, with doll in toy cradleboard made for small girls.

The blisters are treated
by sprinkling on them a mixture of red ocher and dried cottontail or jack rabbit tongue ground on a metate. 757

Learning to Walk

A child is encouraged to walk by being held upright and moved forward so that his feet fall into steps. As soon as he thrusts a foot forward by his own volition, he is held up to walk a short distance. The baby may be placed near a low object so he can pull up and stand or walk with support. A few babies walk at nine months, but it is more usual for them to learn at one year or a little later. When a child totters or falls, he should not be laughed at, for this will discourage further attempts. Nevertheless, one of the women who made this statement was observed laughing at her child's faltering steps and saying, "He walks like a cripple." Even after a child walks alone, he is frequently carried by an older sister or his mother. 868 956

Formerly, the baby's first moccasins were put on when he began to walk, but then, as now, young children went barefoot much of the time. [291]

The baby usually makes a gradual transition from the cradle to independent mobility. When the cradle is no longer needed, it may be saved for a later child or it may be thrown away, but it is "not burned, because that would cause barrenness" (Spier 1928, 302). Fragments of discarded cradles may be observed near some of the camps. [842]

Returning the Umbilical Cord

When a child is about one year old or begins to walk, the dried remnant of the umbilical cord is removed from the cradle hood, ground on a metate, and mixed with powdered red ocher and deer fat or a substitute. The umbilical cord is then returned to the child's body by painting a line of the mixture from his hairline down the center of the forehead, nose, chin, and body to the genitals and up the back to the base of the skull. A line is also drawn from the tip of the third finger, up the arms to the shoulders and across the chest. Another line extends from the armpits down the sides of the body and the legs, and up the inner surface of the legs to the crotch. This act is performed to insure good behavior throughout the individual's life. If the umbilical cord has been lost, or if this ritual act is omitted, the child may be unruly, or may grow up [illegible] 652 146 [302]

Toilet Training

Toilet training is a leisurely process accompanied by no harsh measures. It usually begins between 12 and 15 months, depending upon the mother's inclination. The toilet area for adults and older children is a short distance from camp among trees or brush, but a young child may use the yard, especially in the early morning. A mother assists the infant by stooping or squatting, with her arms supporting the baby in a sitting posture, 163 514 [516]

first humorous name customarily was given when a child was three or four years old. This first name sometimes stayed with a woman throughout her lifetime, but a man received a new one when he married. This name, also of a humorous connotation, derived from an incident occurring during courtship or early marriage, often is bestowed by the father-in-law. 551 553

In former times, a stranger's name was not asked; he would reveal it when he wished to do so. The Havasupai say they aren't embarrassed about telling their names, but some of them show embarrassment or avoid response when an Anglo-American asks their Indian name, especially the joking name. The formal name customarily was used only by related persons, or by people who were close friends. If a stranger used it, its owner "didn't feel right about it." The joking name is freely used by those who know it. 551 576

Today, an Anglo-American name, chosen by the parents when a baby is born or soon after, is used more frequently than is the Havasupai term, even when the native language is being spoken. A few adults have no Havasupai names. 551

Translations of some women's names and descriptions of their derivation depict situations which inspired them. One married woman is called Burning-a-bird, because in childhood she threw her toy bird into the cooking fire. Another woman's name means Pulling-watermelons-off-the-vine, because when she was little she picked a boxful of small, green watermelons. A woman called Soapweed-pear-fruit was given this name by an old man who was amused when her parents tied a cowbell around her neck so she could be found easily if she wandered away while they were picking soapweed pears. A woman who was called Little-one during childhood, was renamed White-person-talking after her return from boarding school, because she spoke only English to those Havasupai who could understand it. An old woman recently deceased was named Pulling-a-rope because in her youth she was a good horseback rider and calf roper. One name, Long-tailed-lizard, was given to a girl who remarked (half in jest and half in objection) that after marriage she would have to wear long dresses like the lizard. [291] [885]

Children in the Social Group

The Social Group

The first child of a couple customarily is born into the household of his maternal grandparents, but the infant and his parents may move to the household of his paternal grandparents within a short time after his birth. 591

From the beginning of his life, an infant is present in the family circle rather than being isolated from it. In former times, the relatives with whom a child shared a common residence, or camp, in addition to his 592

4: Smithson E-5 (1951-1958) 1959 NT14 Plateau Yumans NT14
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Fig. 13. Activities in Havasu Creek. A. Young people swimming. B. Lucille and Ida Uqualla and Bert Jones washing clothes at the swimming hole. C. Andrew Manakaja and Bert Jones bathing. The creek is the only source of water on the reservation.

touch-tag, strike upstream against a current where the stream narrows, swim under water, and strive at games and races which they devise. In short, a Havasupai child is at home in the water. 857 868

It is said that in former times boys and girls swam nude in separate groups. Today boys wear swimming trunks, undershorts, or levis, and girls wear dresses. Younger girls may wear a blouse and shorts. [291] [177]

Children of both sexes bathe and wash their clothing while they are in the water. [515]

Aggression and Quarrels

No quarreling or fighting between small girls, or between girls and boys, was observed. A single fight between young boys was witnessed. In a dispute, the behavior of children appears to parallel closely that of adults. The disagreement may take the form of a scuffling bout in which pummeling with fists, scratching, hair pulling and wrestling are employed, along with verbal insults. Afterwards, the persons concerned often avoid contact until their anger has cooled. If they chance to meet, they may ignore one another's presence, or exchange insulting remarks. Women and girls usually scratch, pull hair, and slap or sometimes punch one another. One contestant may throw the other to the ground and hold her down while beating her or pulling her hair. Men and boys strike blows with their fists, strike with some object at hand, knock each other down, and attempt by wrestling to pin an opponent down. In at least one instance, a young husband followed his wife to a rendezvous with her lover, but, avoiding physical combat, he threw rocks at his erring wife and his rival from a sheltered spot. Then he ran away. 578 857 865 [897]

Causes of fighting among children were not thoroughly investigated. Boastfulness is said to cause antagonism among boys, and one may strike out at his tormentor if he is taunted or ridiculed at some length. More aggressive boys may pick fights, but other children appear to keep out of their way if possible.

In the one fight witnessed, contestants were about 10 years old. One boy was an illegitimate child, a ward of his maternal grandparents. The [848] bout occurred at the public gambling ground with relatives of both boys present, but no attempt was made to stop the fight, no crowd gathered around them, and no instructions or encouragements were called out, although gamblers watched the contest with interest while continuing their games. The struggle was one of wrestling (not employing conventional holds), and the objective of each appeared to be to throw the other flat on the ground. When the levis of one boy slipped, partly exposing his backside, the crowd tittered. The boys, being quite evenly matched, struggled until both were getting tired. They finally quit, the illegitimate boy crying a little.

4: Smithson E-5 (1951-1958) 1959 NT14 Plateau Yumans NT14
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Fig. 14. Adolescence and youth. A, Linda Chick, age 12. B, Neil Uqualla, age 12. C, Lorena Marshall, age 17. D, Bert Jones, age 25.

Although it was denied by several informants, others insisted that menstrual blood brings bad luck to hunters, and for that reason a menstruating woman formerly stayed alone a short distance from camp where men would not come in contact with her. If an unused house or brush shelter was conveniently located near her camp, a woman might occupy this for a few days, but no menstrual hut was purposefully erected. At present a menstruating woman should not enter a sweatlodge. A woman's pregnancy, but apparently not her menstrual periods, should keep her husband from using the sweatlodge. 841 881 [777] [224] [343]

Traditionally, a girl's mother or grandmother attends her during her first menses, but in practice, almost anyone related or unrelated, female or male, may take charge of the ceremony. 881

In one case, a girl's father took complete charge, including the bathing and painting of her body, although her mother was present. The mother in question offered the excuse that she merely felt "too lazy" to do it herself. The mother admitted also that she neglected to perform any of the puberty ritual for a younger daughter whose first menses occurred after the death of the girl's father. [184]

In another case, a girl's paternal grandfather attended her, although her parents and both grandmothers were available. This girl, now an adult, could offer no reason why her grandfather played this role, but in other interviews, she repeatedly indicated that a close bond existed between her and this grandfather, with whom she lived as a child and who "was always telling me stories and teaching me the right things to do." [603]

The puberty ceremony in complete form as described here, is seldom, if at all, performed today. Greatest emphasis is now placed upon the taboos against meat, intercourse, scratching, and use of too much salt, about in that order. The bed of heated rocks is used in most cases, and many girls still have their bodies bathed and their hair shampooed. Body and face painting is somewhat less emphasized, perhaps because with a decrease in gathering of wild plant foods, opuntia pears may not be on hand; and other activities and interests also tend to discourage preparation of a sufficient amount of powdered ocher. In practice, almost any combination of features from the prescribed ritual may be selected. A girl may not be kept awake long, if at all, during the night. Few girls run at sunrise and probably none run at sunset. Less emphasis than formerly is placed upon performance of camp work at this time. 881 177

Clothing, Adornment, and Beauty Practices

In former times, style was of little importance either in clothing, ornamentation, or decoration, but both girls and boys commonly gave some attention to enhancing their attractiveness from adolescence through the court- 291 302 832

291 ship period.
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Spier (1928,183-97) describes clothing and personal decorations for both sexes in more detail than present informants are able to give, but some supplementary data can be added to Spier's.

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In aboriginal days, both young girls and mature women wore a buckskin dress of a style copied in the puberty dress already described. For daily wear, a dress apparently was uncolored. Its usual decoration consisted of buckskin fringes, hoof or bone rattles, or metal jinglers.

Feminine apparel also included hard-soled moccasins with a long upper piece wound around the leg (Spier 1928, 191), a short apron worn in front under the skirt, a wide buckskin apron or belt decorated with rattles, and a woven Hopi belt (Spier 1928, 188-9). A woman originally draped a rabbitskin blanket around her shoulders. Spier (1928, 129) reports that the blanket was replaced by a shawl, made from four bandannas, which was knotted under the chin and hung to the heels in back.

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Two hat styles, a woven basket type and a skin hat cut from the thigh of a mountain sheep, deer, or antelope, were reportedly worn infrequently by men in aboriginal times. Informants who described the men's hats in some detail knew of no corresponding hat ever worn by women. Another informant denied that basketry hats were ever worn by either sex, stating that baskets of this shape were in daily use as food bowls, both as containers and as receptacles for food to be eaten. For protection from the sun, women stripped the long leaves from a yucca, tore them in half, and wrapped two a three of them around the head and knotted them on the forehead.

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Present informants describe a later style of buckskin dress worn for dances until perhaps about 1940. It was fashioned from two large buckskins with sides sewn together, the buckskin sometimes being stained red with powdered ocher. A woven Hopi belt of colorful design was knotted at one side, with its ends hanging free. Metal jinglers sometimes were added to the belt ends and to the skirt edge. Necklaces and bracelets of silver, turquoise, or shell were worn with these dresses, and women painted their faces variously with red, white, or black designs. The rock for red and white paint was of local origin, but the black came from some distance and was rarely in supply.

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Buckskin clothing in aboriginal times was made exclusively by men for both sexes. Dance dresses of the above style reportedly were made by Chief Watahomigie for his granddaughters, Harriet and Edna Yumiska, and by Dean Sinyella for his daughter, Irene, but these dresses were destroyed upon the death of their makers. While beading was learned at boarding school by a few women now near middle age, and two or three older women had acquired the skill elsewhere, it was seldom if ever used by the Havasupai.

The present older generation of women wears Mother Hubbard dresses, and a few occasionally wear shawls. Younger women wear cotton dresses purchased from stores or made at home on one of the few treadle sewing machines owned by Havasupai women. Men no longer make any kind of clothing. Young girls dress in skirts and blouses or cotton dresses, bobby socks, and saddle oxfords or other low-heeled shoes. Mature women also wear low-heeled oxfords, while old women often go barefoot around home. 291 [177]

Two informants reported that formerly women sometimes made dresses from the woven, soft, inner bark of the juniper. Neither informant was able to give details of the weaving process, nor of the dress design, but both said that the material used felt soft to the skin. This has not been checked with other informants. Spier (personal communication, 1957) writes, "The dresses of woven bark are probably quite correct, though I was not told of them. They were presumably skirts or kilts (which is however really a pair of aprons or skirts), since such bark skirts were normal dress among the tribes of a wide area--western Arizona, California, and the Basin--on the margin of which lay the Havasupai." 291 287

Subsequently (in 1958) an informant described the bark dress thus: "The skirt was woven from the waist to below the hips, and the lower half of it was loose like a Hawaiian skirt. I don't think anything was worn underneath. The blouse was made of two separate pieces, one in front and one in back. Sometimes a buckskin blouse was worn with a bark skirt."

Women customarily wore their hair long, with bangs cut at eyebrow level. The hair was permitted to hang loosely in back to the shoulders. Women in former times reportedly never thought of curling their hair, but occasionally they would arrange it in three braids, one in back and one on either side hanging in front of the shoulders. Women sometimes tied together strands of hair from above the ears to the back of the head to hold the remaining hair back from the face. After contact with whites had provided them models with curly hair, young girls tried to imitate it. They made a primitive curler by splitting a green willow half of its total length, winding the hair on the split portion and bending the unsplit portion over to hold the hair in place. Each curler was anchored by the one above it, curlers in the top row having their ends tucked into the straight hair above them. 302 302 177

At present older women wear their hair in the original style, but are perhaps neater in its arrangement than formerly. A few of the younger married women have their hair in bangs at eyebrow level, the long hair in back being cut to an even length. Many of the younger women and adolescent girls now have permanent waves, or use curlers of various types available in Anglo-American stores. They strive to imitate popular but conservative Anglo-American hair styles.

Most of the women shampoo their hair frequently. Hair and body lice are not common, and an effort usually is made to exterminate lice if they are discovered on a child. 302 515

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Fig. 15. Maturity. A, Lillian Paya, age 27 with son, Bernard, age two. B, Jack Jones, age 34. C, Viola Crook, age 41, with daughter, Betty Ann, age one. D, Ethel Jack, age 44. Viola and Ethel are sisters.

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Fig. 18. Old age. A, Supai Shorty Montoya, about 74. B, Allen Akaba, about 74. C, Spoonhead, age 86. D, Supai Mary Wescogame, age 88. Both Spoonhead and Supai Mary are now deceased. Allen is a shaman, and official adviser to the youthful head chief.

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Fig. 17. Women weaving baskets. A. Coiling technique; a hole is punched with an awl. B. Weft element threaded around three-rod foundation in coiling technique. C. Beginning a basket to be woven in twining technique. D. Carrying position for burden basket may be with tumpline around bearer's head, as shown, or with tumpline across chest and shoulders. Women pictured are, in sequence, Edith Putesoy, Lina Iditicava, Mamie Chick (last two photographs).

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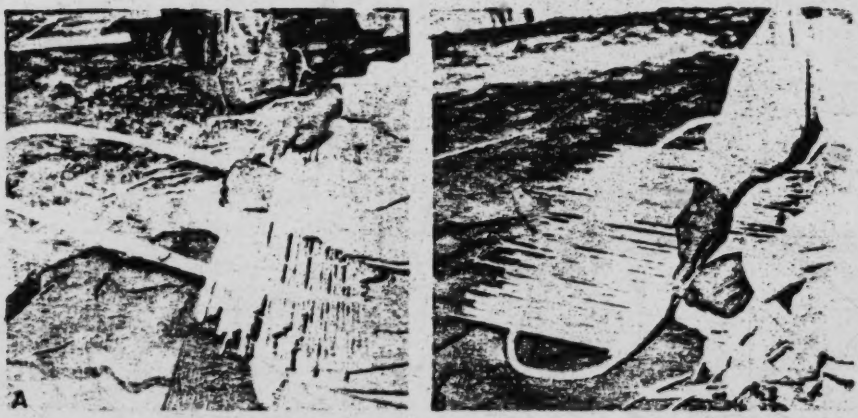

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Fig. 18. Manufacture of a cradleboard. A, Binding willow slats to oval frame. B, Trimming ends of willow to fit frame. C, Sewing buckskin strip over cloth binding which was first glued with pinyon pitch and sewed along sides of frame to cover rough ends of willow slats. D, Lisa Iditicava displaying completed cradleboard with wicker hood. Formerly, buckskin was used in place of the cloth strip; the former is still added occasionally as an extra feature if it is obtainable.

343 plaster. Marks were made on each seal so that the owner could
[423] readily identify it. These high storage chambers always kept the Indians' food supply safe from the floods that rushed down the canyon at times. The summer climate in Cataract Canyon is very hot. The rock
[132] walls absorb the heat of the sun during the day and only a part of this stored heat is radiated during the night.

252 Most of the tribe live much of the time out-of-doors. The cooking is done over an open fire and the other household work is performed under trees and brush shelters. In winter the sun lingers only six or
132 seven hours between the cliffs, imparting but little heat, and the nights
361 and mornings are very cold. Because of this and lack of fuel, most of the tribe leave the canyon during the winter months and live on the plateau around the head of Topocobya Trail on the east. Here there is plenty of pine wood for fuel and good grazing for the horses. On the
[347] plateau, the house is a sort of *hogan* of logs and earth, more solid in construction than in the canyon.

264 In the summer most of the cooking is done out-of-doors and the
[252] meals are served there also. The cooking pots and pans, baskets of fruit, trays of bread, water bottles, and coffee pot are placed together on the ground. A large vessel containing ground rock salt always
[263] stands nearby, but very little is used, and practically none at all in the process of preparing food. The family groups itself about these, sitting on the ground or on boxes within easy reach of the main dish of the meal. Sometimes plates and spoons are used, but usually pieces of meat and vegetables are fished from the stews with the fingers, twigs, or knives, while mush is scooped up with chunks of bread. Generally the women and children eat with the men, but when they are visiting male relatives or friends they usually wait until the men are through.

252 Cooking utensils are of the simplest kind—cheap tin kettles, lard
415 cans, and tin buckets. Some characteristic Indian utensils are still in
[285] use. A shallow basket woven of willow splints, lined with a coating which may be red clay, stewed peaches or other sticky substance, is used for roasting piñon nuts and corn. Hot coals are put in the baskets and shaken around until the nuts or corn are roasted.

[227] The conical shoulder-hung basket is still in use for gathering vege-
252 tables and fruit. The *metate* stone for grinding wheat, corn, acorns,
412 and piñon nuts is extensively used. The *metate* is a flat slab of hard stone (the *mano)* held in the hands. When not in use the *metate* is turned upside down with one edge resting on the *mano* to keep it off the ground. A brush made of mescal leaf fibre is used for cleaning the *metate*. Stone mortars, and pestles, are used for pounding dried meat, piñon nuts and corn, also.

177 The Havasupai have adopted the white man's mode of dress. The
291 men wear overalls or corduroy trousers, blue cotton shirts, jumpers
302 large cowboy hats, and boots or shoes. Their hair is cut short. The women wear long, wide-skirted dresses, which they make themselves, of calico and print in the brightest colors obtainable. Ten yards is the usual amount of material required to make a dress. The hair hangs down in long bangs over the forehead so it almost obscures the eyes. It is cut shoulder length in back. Their hair dressing is about the only thing distinctly Indian unless it is the brightly-colored handkerchief tied loosely about the shoulders. Shoes are of American manufacture, a high top, low heel lace shoe for the older women and oxfords for the girls and young women. Moccasins are sometimes worn by the older men and women. During the warm weather the women and children go barefoot around camp.

291 Formerly both men and women wore moccasins. The man's moccasin consisted of two pieces. The sole was made of the thickest part

of the neck skin of the deer. The upper was a single piece of soft dressed skin, lapping at the outside of the foot, where it was fastened with a silver Navaho button. The woman's moccasin was a two-piece upper, a toe piece and a tongue in one, and long ankle flap which was worn around the ankle. The single tie string was wound over this and its loose end tucked under a fold. 291

Jewelry worn by the Havasupai is obtained in trade from the Navaho and Hopi or from the trader's stores at Grand Canyon. 301 439

Although the Havasupai relies mainly on his agricultural products, meat is a part of the diet the year round and especially during the winter. During the winter months rabbit drives are conducted by the men and boys. They drive in a straight course instead of drawing in a circle as several other tribes do. They claim their numbers are too few for a "surround". The rabbits are shot; never clubbed. Deer, antelope, mountain sheep, squirrels, and raccoons are also hunted. The hunt is still of economic importance as a supplementary source of food. Guns now are used in hunting instead of the traditional bow and arrow of former times. 262 284 [462] [177]

A man's work consists of house building or at least performing the heavy labor such as cutting and setting posts and beams, tending his fields, dressing hides, and looking after his range cattle and horses. 462

HANDICRAFTS

The Havasupai make basketry in two techniques, twining and coiling. Baskets are the most important domestic utensils and in each household may be found several burden baskets, food trays, and one or two water bottles. When not occupied with her other duties, the Havasupai woman is generally engaged in her craft. 285 415 [482] 462

The best material for making twined baskets is the acacia, generally gathered green. If gathered dry, or dried and stored, the twigs are either soaked in water or buried in wet soil two or three days before using. Cottonwood and willow are used. [824]

The leaves are stripped from the twigs by drawing them through the hand protected by a piece of cloth. The twigs are split in three parts, beginning at the tip, by using the teeth and both hands. Only the two outside strips are used, the inside being discarded. A knife is used to scrape the strips to uniform thickness. To begin weaving, two pairs of twigs are held so they cross at right angles at their midpoints. A weft strip is bound two or three times across the junction and the ends are woven alternately over and under the ribs. The weaving is in clock-wise direction, with the right side (the inside of parching trays and the outside of most other baskets) of the basket toward the weaver. After twining twice around the four ribs, another rib is inserted and caught into the twin stitch. The end of the twig is softened in water so that it can be drawn in tightly by the weft. The butt of the twig protrudes on the under side of the basket beyond the stitch by which it is held. As the weaving progresses new warps are inserted, always regularly spaced. As a rule baskets begin with diagonal twining, the weft crossing two warps at a time. Some begin with simple twining, the weft crossing single ribs, but soon change to diagonal weave. Diagonal twining is much more rapid. In either case the warps are inserted one at a time, but weft elements are twined in pairs, new strips are added singly.

To finish the edge of trays, burden baskets, or water bottles, the warp ends that protrude beyond the woven fabric are split and thinned, then bent to lie along the rim, and bound together with a stitch.

The burden baskets and water bottles are decorated with simple designs made by introducing different varieties of twining and with black from the Martynia or devil's claw. They have loops for carrying. The 285 415 531 [482]

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The published account of Havasupai ethnography contains a large number of distribution studies covering as many items as comparative material made possible. These distributions spread in all directions from our center. The significance of this is contained in our often repeated assertion that a group are in all probability not the originators of more than a fraction of their culture. In the case of the Havasupai we may go so far as to deny them any originality, for there is perhaps not a single trait for which analogues may not be found somewhere in the vicinity. Yet Havasupai culture is no more identical with that of their neighbors than the physiognomy of two individuals in a closely inbred group. Its individuality lies in the final form and combination with which they have stamped the common traits.

A specific example of this is to be found in women's dress. This is comprised of two aprons; the one in front long, from breast to ankles, and hung about the neck like a butcher's apron, that behind hanging from waist to ankles. The front apron is a deer hide retaining its natural contours, with the neck skin turned down in front to form a yoke. With these a brief apron is worn under the long front piece. The peculiar form of this front apron becomes intelligible only when we consider the distribution of other types of garments in adjoining areas. To the east we have, apart from Pueblo women's dress, the long dress of the Plains tribes comprised of two skins forming a straight line at the shoulder and with the upper part (here the tail skin) turned down to form decorative flaps or yokes front and back. This dress in orthodox form is distributed as far west as Navaho, Jicarilla, Mimbreños Apache, and Kaibab Paiute. To the west and north women wear a short apron or two of skin or cords pendent from the belt. This fashion prevails as far east as Apache-Yuma, Maricopa, Pima, and possibly the Western Apache and Mescalero. It appears to me that the ancient western style known to Havasupai, two short aprons, has been influenced by the Plains form. The front apron has in effect been lengthened and the upper part turned down to form a decorative yoke. It is immaterial that this is hung by a band around the neck, for unless the back apron had been similarly lengthened some such device was necessary. This,

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then, is the special form which the Havasupai have given to the combined Plains and apron dresses. Even this is not peculiar to them alone, for the Yavapai have an identical costume. Other tribes on the border of mingled distributions have made the combination in other ways; the Kaibab have added a short front apron over the Plains dress, the Navaho linked two squares of cloth in the manner of the Plains dress, while quite another combination is the use of aprons and long dress alternately, as among the Klamath. Here we have illustrations of two kinds of cultural composition, namely combination and duplication.

We may observe another process, the transfer of a technique, in the sex division of labor. All work in skins is in the hands of Havasupai men from the butchery of a deer to the manufacture of a woman's dress. Skin dressing by men was also the custom among the Navaho, Yavapai, and Cocopa. Skin dressing and working in the Plains, on the other hand, is a womanly task, which suggests that in the Southwest the Pueblo idea of men as garment workers has been transferred to another material among their Rancheria neighbors.

Quite another analysis may be made in the case of games. It is possible to show that the moccasin game of the upper Mississippi drainage and the Southwestern hidden ball game, while superficially alike, are so because of convergent development.

To turn to quite another sphere, we find here ownership of fruit trees independent of the ground on which they stand, a feature strongly reminiscent of parts of Melanesia and the west coast of Africa. The factors in this development are obvious. Havasupai ownership of land is really ownership of the produce of the land, which is looked upon as so much personal property. Like other personal belongings, the standing crops are ordinarily cut down and burned on the death of their owner. Fruits (peaches, ultimately derived from Spanish sources, and nuts) were seemingly brought in as personal possessions and maintained as such. It is, then, quite in harmony with Havasupai sentiment toward land produce that the few fruit trees should be looked on as personal belongings to be disposed of by testament or sale regardless of the site they occupy.

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Mamie Chickapaniga has a right to be proud of her corn field for it is the lush reward for much tender care.

133 Perhaps a mile downstream from the point at which the canyon spreads out to make room for the village, it quickly narrows once more. It is here that the first of three magnificent waterfalls may be seen. By this time Cataract Creek is the size of a small river and has become brilliantly blue. Carbonates of lime, which become more concentrated as the stream flows along, give it this color. The breath-taking, snowy-white falls plunging as far as 220 feet over vermilion cliffs into turquoise pools is a sight which no one who has seen it will ever forget. Though these falls are only a mile or so below the village, it is strange but true that several of the women who are middle-aged or older and have lived here all their lives, have never taken the trouble to see them.

312 Cataract Creek beautifies this canyon to be sure, but probably the most vital use to which the water is put is that of irrigation. Above the village two log and brush diversion dams scoop water from both sides of the

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Infants spend much of their time in cradle boards which their maternal grandmothers make of cottonwood and willow.

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361 The Indian Service maintains a day school in the canyon for the young children in which classes are held during the winter months. This, of course, also operates to keep many families in the village all year round. Although some entire family groups live out of the canyon in Indian camps at Grand Canyon, Williams, and a few other small towns, it is more common for the family home to be maintained in Supai while one or two members of the group work outside temporarily. In the spring and fall when planting and harvest are carried out, it is essential for the whole family to be on hand and most of them are.

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655 The store in the village provides at least as much food as the fields do. It is open every day from ten o'clock to noon and stocks an amazing variety of canned foods, and staple goods. It is owned and operated by the Tribal Council for the benefit of the tribe and the prices are far more reasonable than one would think, since every item in the store must be packed into the canyon on horseback. The shelves are stocked with canned meats, spaghetti, chili, soups, and many kinds of sweets. Fresh lemons, canned orange juice, cigarettes, canned milk, Kleenex, and even eggs may be purchased there. Favorite brands have become firmly established and

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Read Watahomigie was once the only Indian postmaster in the United States. His gentle smile is typical of most of the Havasupai.

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Mark Hanna's ninety-two-year-old sister Susie has outlived two husbands and is the oldest living Havasupai.

512 Even the children cease their endless play and turn their steps homeward as their stomachs tell them it is time for the final and heartiest meal of the day.

000 If, while the people of the canyon are ending another day, a visitor were walking among them, he might easily speculate that the future of the Havasupais will depend on the wisdom with which they confront the problems arising from the ever-increasing changes in an aboriginal way of life touched as yet but superficially by the Twentieth Century.

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Havasupai ('blue or green water people'). A small isolated tribe of the Yuman stock

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HAVASUPAI MAN. (AM. MUS. NAT. HIST.)

(the nucleus of which is believed to have descended from the Walapai) who occupy Cataract canyon of the Rio Colorado in n.

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HAVASUPAI WOMAN. (AM. MUS. NAT. HIST.)

w. Arizona. Whipple (Pac. R. R. Rep., III, pt. 1, 82, 1856) was informed in 1850 that the "Coeninos" roamed from the

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175 Mr. Cushing's best account of these people, however, is published in another connection, wherein he relates how he made a long and dangerous journey from Moqui to the Supai Cañon.*

Following his description of hazardous descent into that fearful gorge, Cushing goes on to say in his article, that "the first Ha-va-su-pai I saw may be taken as a type of his race. But lightly clothed, a strange close [291] head-band around his temples, he swiftly passed from one bush to another as we we emerged from the little grove. Below us stretched a [133] green, moist plain of sandy soil, nearly two miles long by half a mile at its greatest width. We could catch only occasional glimpses of it through the rank growth of willows, the leaves of which everywhere brushed our heads as we rode along the river trail; these glimpses, [241] however, revealed numerous cultivated fields of corn, beans, sunflowers, melons, peaches, apricots, and certain plants used in dyeing and basket making, and usually carefully protected by hedges of wattled willows or fences of cottonwood poles. Everywhere these fields were crossed [312] and recrossed by a net work of irrigating canals and trails. Here and there were little cabins, or shelters, flat-roofed, dirt-covered, and closed [342] in on three sides by wattled flags, canes, and slender branches, while the front was protected by a hedge like those of the fields, only taller, placed a few feet before the house, and between which and the house burned smoky fires."

"The houses were always nestled down among the thick willows [361] bordering the river, or perched on some convenient shelf, under the shadows of the western precipice. In several places, within some of the great horizontal cracks of these western cliffs, and often high up, were little buildings of stone laid in mud plaster, and not unlike the cliff dwellings we had observed on the way down, and of which ruins exist in almost every cañon throughout the great southwest."

"When we again caught sight of our Kuhni, in a little opening near the trail, he was evidently uncertain whether to run forward and warn the tribe—whose voices, mingled with the barking of dogs and the murmuring of the river, could be heard below—of our coming, or wait to greet us. Finally, he shouted in a rapid, gurgling, soft sort of language, that the villagers were coming; and then, with sort of a questioning smile, turned toward us, keeping up a ceaseless gibberish, but eyeing me closely, and evidently thinking me the most curious member of the party." 114 175

The only other facts of importance given in this narrative are that [756] those Indians have their medicine men and use the "sweat house," a [515] plan of treatment seen among many other tribes. They have a great [231] number of dogs about their village, and many of the families are blessed with from five to six children. They are, so far as the writer is aware, [64] upon excellent terms of friendship with the whites. I am not aware

*Cushing, Frank Hamilton. "The Nation of the Willows." The Atlantic Monthly, September, 1882, pp. 362-374. The quotation I make is from page 374.

An Montezuma Castle in Southern Arizona.

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The Nation of the Willows.
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391 The first Ha-va-su-pai I saw may be taken as a type of his race. But lightly clothed, a strange close head-band around his temples, he swiftly passed from one bush to another as we emerged from the little grove. Below us stretched
133 a green, moist plain of sandy soil, nearly two miles long by half a mile at its greatest width. We could catch only occasional glimpses of it through the rank growth of willows, the leaves of which everywhere brushed our heads as
24 we rode along the river trail. These
311 glimpses, however, revealed numerous cultivated fields of corn, beans, sunflowers, melons, peaches, apricots, and certain plants used in dyeing and basket-making, and usually carefully protected by hedges of wattled willows or fences of cotton-wood poles. Everywhere these fields were crossed and recrossed by a net-work of irrigating canals and trails.
342 Here and there were little cabins, or
361 shelters, flat-roofed, dirt-covered, and closed in on three sides by wattled flags, canes, and slender branches; while the front was protected by a hedge like those of the fields, only taller, placed a few feet before the house, and between which and the house burned smoky little fires. The houses were always nestled down among the thick willows bordering the river, or perched on some convenient shelf, under the shadows of the western precipice. In several places, within some of the great horizontal cracks of these western cliffs, and often high up, were little buildings of stone laid in mud plaster, and not unlike the cliff-dwellings we had observed on the way down, and of which ruins exist in almost every cañon throughout the great Southwest.
123 When we again caught sight of our
601 Kohol, in a little opening near the trail, he was evidently uncertain whether to

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343 ries, which, sometimes miles away from
172 the permanent village, and often in almost inaccessible places, everywhere occur in nooks and shelves throughout the cañon. Equally interesting are
342 the strange, conical little sweat-houses,
343 built of sticks, grasses, etc., and closely roofed with dirt, as well as the bark and cedar-brush wigwams and shelters, which
[329] the Ha-va-su-pai build far and wide, dur-
[321] ing their wintry hunts, throughout the forest-covered plains of the desert above and around their cañon.

438 For a few years past, the Ha-va-su-pai have been in the habit of procuring, by barter with the Hua-la-pai, cast-off soldier and other American clothing, which is worn to a considerable extent
241 by the men. The native costume, however, is not rare. It consists simply of a coat made from a single deerskin, a transverse slit in the centre serving as neck-hole; the sleeves, of two pieces of the same material, heavily fringed, are attached to the edge of the skin, either side of the neck-hole, and open down as far as the elbows. Save the seams at the shoulders and from the elbows to the wrists, no sewing is necessary in this peculiar coat; yet it is made to fit admirably by means of a belt or band, with which the ends falling down front and back are gathered about the waist. Add to this the breech-clout of soft, fringed doe-skin, wild-cat or rabbit skin, close-fitting leggins fringed down the front, — though quite as often the legs are bare, — and a pair of heavy, doubly or trebly, raw-hide-soled moccasins of buckskin, which reach above the ankles like buskins, and the dress of the Ha-va-su-pai man is complete. To all this, however, the Pueblo blanket is an additional luxury, possession of which is indispensable to good standing in the tribe. The dress of the women is yet more simple. It consists of a long fringed apron of red buckskin, buttoned together behind, extending from the breast — where it is secured by a strap around

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291 the neck — to the knees, and supplemented by the half of a blanket tied or pinned with a skewer at the corners across the breast, when it is thrown over the shoulders, depending a little below the waist. Their moccasins, when worn, which is seldom, are not unlike the men's, though lighter.

302 The hair of the men is banged even with the eyes, but worn full length behind, and usually done up in a neat knot, tied with fibre. The women's, worn shorter behind, is banged as low as the chin. The men decorate themselves va-
301 riously. Often a comb of long splints, beautifully plaited together with colored threads, is thrust into the headband, to which two eagle plumes, either white or red, are attached by cords, so as to float about in the wind. Huge earrings of silver or beaded cactus thorns, plugs of
[304] colored wood, or buttons are stuck into the ears, which are pierced one, two, three, and four times. Necklaces of shell
[556] and beads of bone, from which sea-shells, rudely cut and etched, depend, are the marks of property. A bow-guard of leather or raw-hide, bangles, either silver or brass, and numerous finger-rings of bright red cactus thorns, sprung together in the fire, complete the list of ornaments, the latter being worn in great numbers by the women, because easily procurable.

302 The faces of both sexes are painted
386 with thick, smooth coatings of fine red ochre, applied dry or with oil extracted from the sunflower seed; varied among the men, sometimes, with streaks of blue paint, prepared from the root of the wild indigo, and put on in streaks, with little wooden spatulæ, under the lower
304 eyelid, and from the under lip down-
302 ward across the chin. Tattooing and mutilations for personal adornment are rare. They consist, besides the piercing of the ears, now and then, in the boring of the nose and the plucking out of the eyebrows, — which, even when natural, are not pronounced, — and almost always

[P 548 B]

/100 cont./ LIKE THE FIGS, THEIR
177 peaches and apricots were derived from the whites, but so long
245 ago that they are now regarded as native.

● 241 The aboriginal dress of the Havasupai was simple and rather distinctive. The one arbitrary garment for the men was, of course, the breech-cloth, all additions to which were an
[554] evidence of wealth and position. For the Havasupai shirt the foundation was a large deerskin with a hole cut in the middle, like a poncho. This was loosely fastened together at the sides and held close to the body with a belt. Stitched to it were loose, baggy sleeves, open under the arms as far as the elbows. Shoulder, sleeve, and side seams were freely decorated with deerskin fringe. The leggings, close fitting and fringed at the sides, reached to the hips and were met below with high-topped moccasins. A full suit required five good-sized deerskins. The
[302] men tied their long hair in a knot at the back of the head and cut the fore part in a low bang over the eyes. The principal garment of the women, which reached a little below the knees, consisted of two deerskins sewn together at the top and sides and with openings left for head and arms. It was liberally ornamented with fringe, worn sleeveless, and belted at the waist. Their boot-legged moccasins reached to the knees. The hair, cut in a
[302] bang over the eyes, hung loose and unkempt.

285 The arts of the Havasupai are seen at their best in the
[439] basketry. Many of their tray-shaped baskets are used for barter with neighboring tribes, who know them as "Coconino." The
[415] same form, coated with earth, is used as a cooking utensil,
[251] water being boiled in them by the use of heated stones; the water bottle also is of basket-work, coated with piñon gum. A
482 coarsely woven, cone-shaped burden /101/ basket is carried on the back, supported by a strap passing across the forehead.
321 Spoons and small utensils were formerly made from mountain-
415 sheep horn.

622 Chieftainship is hereditary, the voice of the tribe determining which of the male relatives of the last incumbent is best fitted to rule. The present chief is Wimái, who succeeded Kóhat, familiarly known as "Navaho." Kóhat was considered by all who knew him to be a man of unusual strength of character, broad

If one violated this prescription
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it was thought blindness and excessive facial wrinkles would occur in middle 515
age. Both sexes may avail themselves of the sweatlodge simultaneously, 834
although it is customary for a woman to enter with her husband. Both sexes [826]
avoid exposing themselves unduly. Men wear loincloths, today fashioned [291]
from burlap; women wear slips, which they lower to the waist when inside. [178]
Children also are permitted to use the sweatlodge with adults, but not frequently. Smaller children usually are permitted its use only when ill, and 343
a sick baby would be placed outside near the entry while someone inside 515
sang for its recovery. Some of our informants believed, however, that in [757]
former times the sweatlodge was restricted to adults, especially those suffering from pain and soreness occasioned by hard work and long horseback or foot trips.

Pregnant women and their husbands were forbidden the use of the lodge [843]
because of the belief that the fetus would sweat and "become ill," or that
the infant would be born blind. Menstruating women and their husbands 343
also were advised against taking sweatbaths although this taboo could be lifted 515
if a woman suffered severe menstrual pain. On these occasions the woman 841.
would hold a small twig of "squaw-bush" [Rhus trilobata] in her mouth to
prevent her from becoming wrinkled or blind in later years. Care was
taken to keep the menstrual discharge from contaminating the structure.
Should a man and woman using the lodge together be discovered in sex play, [334]
the structure would be abandoned.

That participation in Havasupai sweatbaths is refreshing and relaxing 515
has been noted by all ethnologists who have experienced them (see for ex- 123
ample Spier, 1928, 337, fn. 2). Smithson and I, independently, noted the
same reactions. Unaccustomed to the intense heat, which Smithson recorded as ranging between 118° and 137° F., we felt weakness and sensations of searing of the skin, lungs and nostrils. But once we were outside, and even while subsequently bathing in the river (water temperature 65° F.) a refreshing feeling ensued. [My own sweatbaths usually were taken following long, tiring horseback trips.]

Death and Funeral Customs

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When an individual was suspected of being near death, relatives tried
to stay nearby. Sometimes a song, mütebíiyih, was sung, either by the [533]
ill person or by a close relative who had requested permission from the
patient. This was a preparatory act and insured that the individual would
"keep the song" after he had died. [This is no longer done and no one now [178]
remembers any of the songs.] Wailing also began before death.

765 Around 5:00 o'clock when the sky was getting light, Guy Marshall and some other boys quickly dug a hole about 3 1/2 feet long, 2 feet wide, and 2 1/2 feet deep. They chopped some logs into short lengths and started a fire in it. Then someone came and asked Mack Putesoy to take charge of burning the clothing. Guy assisted him. Some boys removed it from the display rack and piled it on the east side of the firepit on top of two pasteboard boxes and a suitcase, containing Mexican Jack's personal clothing and possessions, on which Clark had sat throughout the night. Mack sprinkled this pile with a gallon of kerosene before consigning it to the flames.

765 535 After the last regular dance, all the dancers, led by James Wescogame and Teddy, began the round dance. They again moved out of the dance area to the firepit and, with the round dance step, circled the fire and clothing, with Mack and Guy inside the circle, which moved to the left. Although Bela and one or two boys fell in at the end of the line after the women, the number of dancers was too few to form an enclosed circle around the fire area. They continued to dance until all the donated clothing was thrown on the fire. The 765 152 last item consumed was the new chaps. Then the dancers stopped while the boxes and suitcase were emptied of their contents, and moved over to join the mourners and Mark, Arthur, and Allen, who had started to wail again when the fire was ignited. Arthur cried long and emotionally, with tears streaming down his face, his nose running, and saliva dripping from his mouth as he leaned forward so as not to soil his clothes. He had frequently wiped his tears away with his handkerchief during the night, and occasionally twisted it in his hands.

Clark kept wailing after the other mourners had stopped, accompanied only by Louis Sinyella, who wailed loudly in a deeper musical tone and a more ritual manner as he stood with his hand on Clark's shoulder.

965 Before the fire had burned down, but at the end of the wailing, people left. Those who had been sleeping in scattered groups around the area awoke and moved away. Only a few stayed behind to cover the hole and the fire.

● [291] No participant had worn any costume or "badge of office." Men and women wore their usual clothing with no attempt at "dressing their best." A few men wore light overcoats or raincoats. Several women wore short jackets or sweaters, while a few boys wrapped themselves in blankets to ward off the early morning chill. The only special equipment used was the five rattles and the donated clothing.

[775] The following night Mark reported that he had seen Mexican Jack's spirit around the ceremonial area the previous evening, and Teddy confided to Sidney that he had seen Mexican Jack's apparition standing beside him as he danced, and later saw in the fire when the clothes were burned.